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. . . . . .

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. . . . . .

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With a facsimile of the first page of the MS.

First Edition. 8vo, *original boards, uncut.*

London, Privately Printed, 1900. **£3 3s**

One of 30 copies only.

262 **Brontë** (Charlotte). **The Adventures of Ernest Alembert, a Fairy Tale.** Now first printed from the Original Manuscript. Edited by T. J. Wise.

Facsimiles.

Small 4to, *original vellum, uncut.*

London, The Ashley Library, 1896. **£3 3s**

Privately Printed. One of 30 copies only.

263 ——— **Darius Codomannus.** A Poem. Written at the age of eighteen years.

First Edition. Small 8vo, *original wrappers.*

London, Printed for Private Circulation only, 1920. **£3 3s**

One of 30 copies only.

The Brontës: Brontë (Charlotte)—*continued.*

264 ——— **The Four Wishes,** a Fairy Tale.

8vo, *original red paper wrappers.*

London, Privately Printed, 1918. **£4 4s**

Of this little story now for the first time issued, twenty copies only have been privately printed by Clement Shorter for circulation among his friends.

265 ——— **Letters recounting the Deaths of Emily Anne and Branwell Brontë.** To which are added Letters signed "Currer Bell" and "C. B. Nicholls."

FIRST EDITION. Small 8vo, *original wrappers.*

London, Printed for Private Circulation only. 1913. **£3 10s**

266 ——— **Latest Gleanings:** Being a Series of Unpublished Poems selected from her Early Manuscripts.

4to, *original green wrappers.*

London, Privately printed by Clement Shorter, the owner of the Copyright, for distribution among his friends. 1918. **£6 6s**

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268 ——— **The Professor.** A Tale. By Currer Bell.

FIRST EDITION. 2 vols., crown 8vo, *original cloth, uncut.*

London, 1857. **£4 4s**

269 ——— **The Red Cross Knight and other Poems.**

FIRST EDITION. Small 4to, *in the original printed wrapper.*

Printed for Private Circulation only, 1917. **£3 3s**

Only 30 copies were printed for T. J. Wise.

270 ——— **Richard Coeur de Lion and Blondel.** A Poem.

FIRST EDITION. Small 8vo, *original wrappers.*

London, Printed for Private Circulation, 1913. **£5 5s**

Only 30 copies printed of this very rare pamphlet.

The Brontës: Brontë (Charlotte)—*continued.*

271 ——— **Saul and other Poems.**

FIRST EDITION. Small 8vo, *original wrappers.*

London, Printed for Private Circulation only, 1913. **£3 3s**

One of 30 copies only.

272 ——— **The Swiss Emigrant's Return,** and other Poems.

FIRST EDITION. 18 pp., small 4to, *original printed wrappers.*

London, Printed for Private Circulation only. 1917. **£3 10s**

One of 30 copies only.

273 ——— **The Violet,** a Poem written at the Age of Fourteen.

FIRST EDITION. Small 4to, *original wrappers*, 1916. **£7 10s**

One of 25 copies privately printed by Clement Shorter for distribution among his friends.

274 ——— **Voltaire's "Henriade," Book I:** Translated from the French by Charlotte Brontë.

4to, *original green wrappers.*

London, Privately Printed by Clement Shorter for distribution among his friends, 1917. **£6 6s**

One of 25 copies only printed. Signed by Clement Shorter.

275 ——— **Gaskell** (E. C.). **The Life of Charlotte Brontë.**

Portrait and View of Haworth.

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*

London, 1857. **£10 10s**

With a 4 pp. interesting A.L.S. from Mrs. Gaskell, concerning Charlotte Brontë's father.

276 ——— ——— **The Life of Charlotte Brontë.** Another Copy.

FIRST EDITION. 2 vols., post 8vo, *half morocco, g. e.*

London, 1857. **16s**

277 ——— **Letters on Charlotte Brontë,** by Mrs. Gaskell.

FIRST EDITION. Small 4to, *original wrappers.*

London, Privately Printed. Circa 1918. **£3 10s**

One of 25 copies privately printed by Clement Shorter for distribution among his friends.

The Brontës: Brontë (Charlotte)—*continued.*

278 ——— **The Love Letters of Charlotte Brontë to Constance Heger.**

FIRST EDITION. Small 8vo, *in the original printed wrappers.*

London, Printed for Private Circulation only, 1914. **£5 5s**

One of 30 copies only.

279 ——— **Thackeray and Charlotte Brontë:** Being some hitherto Unpublished Letters to her Publisher by Charlotte Brontë.

4to, *original green wrappers.*

London, Privately Printed by Clement Shorter for distribution among his friends, 1919. **£5 5s**

One of 25 copies only issued. Signed by Clement Shorter.

280 ——— **Autograph Manuscript** (in French) entitled **" Devoir."**

16 pp., 4to. *Circa* 1842-4. **£18 18s**

Evidently a school exercise; a memento of her schooldays in Brussels.

281 ——— **Autograph Manuscript** (in French) entitled **" L'Immensité de Dieu."**

6 pp., 4to. *Circa* 1842-3. **£12 10s**

An interesting little manuscript, evidently being an exercise written at school in Brussels.

282 **Brontë** (Charlotte, Emily and Branwell). **The Orphans and other Poems.**

FIRST EDITION. Small 4to, *original wrappers.*

London, Printed for Private Circulation only, 1917. **£3 10s**

Edition limited to 30 copies.

WITH AN INTRODUCTION BY JOHN DRINKWATER.

283 **Brontë** (P. B.). **The Odes of Quintus Horatius Flaccus.** Translated by Patrick Branwell Brontë. With an Introduction by John Drinkwater.

Portrait of Emily Brontë, from the portrait painted by Patrick Brontë, as frontispiece.

Royal 8vo, *original buckram, uncut.*

London, Privately Printed, 1923. **£5 5s**

Of this book 50 copies only have been printed.

Mr. Drinkwater's Introduction extends to 22 pp., and a facsimile of a page of the Original Manuscript is given.

284 **BROOKE** (Rupert). **John Webster and the Elizabethan Drama.**
FIRST EDITION. Post 8vo, *cloth*. *London*, 1916. **15s**

285 ——— **Letters from America.** With a Preface by Henry James.
FIRST EDITION. Crown 8vo, *original cloth, with paper label, uncut*. *London*, 1916. **£1 1s**

286 ——— **1914 and Other Poems.**
FIRST EDITION. Post 8vo, *unbound in the original sheets*. *New York, Doubleday, Page & Company*, 1915. **£3 15s**
Only 87 copies of this edition were printed.

MRS. ELIZABETH BARRETT BROWNING.

287 **Alfred Tennyson:** Notes and Comments, with a Defence of the Rhyme System of "The Dead Pan."
FIRST EDITION. 19 pp., post 8vo, *original printed wrapper*. *London, Printed for Private Circulation*, 1919. **£3 3s**
Very scarce. Only 30 copies were printed.

TWENTY-FIVE COPIES ONLY PRINTED.

288 **Tht Art of Scansion.** With an introduction by Alice Meynell.
FIRST EDITION. Small 4to, 12 pp., *original wrappers*.
Privately Printed by Clement Shorter for distribution among his friends. London, 1916. **£6 6s**
One of 25 copies only issued, numbered and signed by Clement Shorter.

PRESENTATION COPY.

289 **Aurora Leigh.**
Post 8vo, *original cloth, uncut*. *London*, 1857. **£12 12s**
Presentation Copy, with Autograph Inscription:—
"Frederick Tennyson,
from his affectionate friend.
Elizabeth Barrett Browning."

Browning (Mrs. Elizabeth Barrett)—*continued.*

290 **The Battle of Marathon.** A Poem.

Written in early youth by Elizabeth Barrett Browning. Printed for her Father in 1820, and now reprinted in facsimile. With an Introduction by H. Buxton Forman.

8vo, *unbound as issued.*

London, for Private Distribution only, 1891. **10s 6d**

Of this book 50 copies only were printed.

291 **Edgar Allan Poe.** A Criticism, with Remarks on the Morals and Religion of Shelley and Leigh Hunt.

FIRST EDITION. Small 8vo, *original printed wrappers.*

London, Printed for Private Circulation only, 1919. **£3 3s**

One of 30 copies only printed.

292 **The Enchantress,** and other Poems.

FIRST EDITION. F'cap. 8vo, *original wrappers.*

London. Printed for Private Circulation only, 1913. **£3 10s**

One of 30 copies only.

293 **Leila,** a Tale (in verse).

FIRST EDITION. Post 8vo, *original printed wrappers.*

London, Printed for Private Circulation only, 1913. **£5 5s**

Extremely scarce. Only 30 copies having been printed.

The poem, which was composed about 1830, is here printed from the original manuscript by the courtesy of Messrs. Smith, Elder, and Co., the owners of the copyright.

294 **A Note on William Wordsworth:** With a Statement of Her Views on Spiritualism.

FIRST EDITION. 17 pp., post 8vo, *original wrappers.*

London, Printed for Private Circulation only, 1919. **£3 3s**

Extremely scarce; only 30 copies were printed.

Browning (Mrs. Elizabeth Barrett)—*continued.*

295 **Poems.**

FIRST EDITION. 2 vols., 12mo, *original cloth, uncut.*

London, 1844. **£3 15s**

296 **The Religious Opinions of Elizabeth Barrett Browning,** as expressed in three Letters addressed to Wm. Merry, Esq., J.P. Edited by W. Robertson Nicoll.

8vo, *original vellum, uncut.*

London, Privately Printed, 1896. **£1 1s**

One of 30 copies only.

PRIVATELY ISSUED.

297 **The Runaway Slave at Pilgrim's Point.**

The Scarce FIRST EDITION. 8vo, *original printed wrapper.*

London, Edward Moxon, Dover Street, 1849. **£10 10s**

Privately issued for "The use of a few friends of Freedom and of the writer on this side of the Atlantic."

298 **Two Poems.** ("A Plea for the Ragged Schools of London, written in Rome" and "The Twins.")

FIRST EDITION. Crown 8vo, *original wrappers.*

London, Chapman and Hall, 1854. **£3 3s**

Browning (Mrs. Elizabeth Barrett)—*continued.*

ORIGINAL MANUSCRIPT.

299 **Autograph Manuscript of her Translation from Horace's " Ars Poetica."**

Comprising over 200 lines on 12 closely written pages, 4to. *With cancelled signature at end, and dated from Hope End, 22nd October,* 1822.

Handsomely bound (with artistic title-page and transcript inserted) in new full levant morocco extra, lettered on side and back. **£52 10s**

A charming poetical manuscript which is possibly unpublished. The following short extracts will serve to indicate the beauty and grace of the translation.

" And as the woods, when wintry whirlwinds roar,
Shake their pale burden on the leafy shore,
The shivering earth, the storm impetuous strews,
Winter destroys, but gentle Spring renews!
Like them, the world of rhetoric affords
In dying lustre, an old age of words—
While others bursting into youthful bloom,
Shed their redundant honors on their tomb.

. . . . . .

" Tho' Caesars male our wondering eyes may meet,
That proudly stand, the bulwark of our fleet,
Where Neptune, guarded from the Northwinds roar,
Usurps the verdant empire of the shore!
The Marsh, whose barren plain is taught to give
The grain by which the neighbouring Cities live!
Yon Stream, that erst the smiling fields o'eran,
Curbs his indignant waves, & yields to man!
Yet all must fade, the glorious, and the great;
Then how can words avoid impending fate?

. . . . . .

" Homer, Omnipotent in epic lore
Points to the fields ensanguined with the war,
Hiero, let the poet follow, when he sings
The deeds of Heroes, and the fame of Kings!
Elegiac strains first gently swelled t'impart
The soft complaining of the broken heart,
But now their undulating course beguiles
Where young Love lingers, & where pleasure smiles.
Their Author whom excites the Critic's rage,
And yet the paper war they idly wage!
Archilochus beheld, in furious strife,
His own Iambics, leaping into life." Etc., etc.

Browning (Mrs. Elizabeth Barrett)—*continued.*

300 **"The Sorrows of the Muses."** Autograph Manuscript Signed.

12 pp., 4to. *July*, 1817. **£31 10s**

A very interesting manuscript written by Elizabeth Browning when only twelve years of age, with several corrections in the hand of her mother. Also some 21 lines of the poem are in the hand of her younger sister Henrietta, then aged eight, who was evidently anxious to help in transcribing the poem for their mother.

At the head Elizabeth Browning has written :—

"Dedication to Mrs. Barrett. To her from whom I have derived the little knowledge I possess, I dedicate these lines, with a full assurance that she will forgive the failings with which they are so abundantly sown, and receive them as a pledge of the sincere affection of her grateful child Elizabeth Barrett."

The poem commences :—

"Oh Muses, heavenly choir, for ever bright,
As Phebus, crowned by glorious rays of light;
Nine fair inhabitants of yon blue skies,
Say angel troop, oh wherefore weep those eyes?
Those sacred drops, soft mixing with the wind
Proclaim the Gods, like men, can sorrow bind.
Oh Greece thou pride of all the human race,
Arrived the first, last, greatest at the place." Etc.

QUOTING SHAKESPEARE AND BACON.

301 **Autograph Letter Signed** (initials) to **"Mr. Editor."**

7¼ pp., 4to. N.D. **£25**

This is a long prose essay on extravagant compliments written for publication. Mrs. Browning, in support of her statements, makes extracts from Shakespeare's "Twelfth Night," and also quotes Bacon.

". . . It had never been my intention to lay the tale of my misfortunes before the public eye, but yesterday morning, finding at my booksellers a number of your most excellent publication, I have endeavoured to awaken myself from the constitutional indifference, which has lately seized my intellectual powers, that the world may learn how disgusting to the votary of truth, is the prevailing taste for insincerity and compliment. . . .

"I do not however desire to stigmatize compliments in general, it is the hyperbolical compliment that I would accuse, that universal rage for complimenting which renders it impossible for an old-fashioned plain spoken man like myself to pass thro' sanity without fixing on my unhappy shoulders the approbrium of being a boar, or what perhapes is as bad, a philosopher. . . .

"When Pliny composed his magnificent 'Panegeneus Theodosio Augusto dictus' he displayed the whole depth of his philosophical knowledge in that inimitable declaration: 'N . . . magis laudau Imperatorem duet . . .' Preceded by such a sentiment the fine Panegyric that follows would not appear extravagant, and could not produce disgust even in the mind of the elegant Theodosius, for praise only sinks into

(Continued over)

Browning (Mrs. Elizabeth Barrett): **Autograph Letter Signed**—*continued.*

adulation when it is not spontaneous. *Shakespeare might have intended a satire on extragavant compliment in the well known dialogue between Viola and Olivia in the 'Twelfth Night.'*

"Olivia. 'Come to what is important, I forgive you the praise.'

"Viola. 'Alas, I took great pains to study it, and tis poetical!'

"Olivia. 'It is the more like to be feigned, I pray you keep it in.'

"Bacon says 'There be so many false points of praise, that a man may justly hold it in suspect.'

"The remark is philosophical, but perhaps the philosopher himself was not invulnerable to the irresistable might of vanity. As Pope once said 'It is vanity which makes the rake at twenty, the worldly man at forty, the retired man at sixty.'" Etc.

302 **Autograph Letter Signed to Miss Boyle.**

3 pp., 8vo. *Palezzo Guidi, 3rd December,* N.Y.

Also Autograph Postscript signed by Robert Browning.

On 1 page, 8vo. **£10 10s**

An interesting letter, explaining to Miss Boyle why she had not answered her first letter. Complaining of the heat and continuing with an interesting account of the places she and her husband had visited during their search for a cooler residence.

". . . In order to be cooler & in obedience to the dictates of Mr. Murray's Handbook which recommends Fano as a delightful summer residence for English families, we set off to spend some two months there. The scenery by San Sepolero & in crossing its Apennine was full of charm & various beauty, & Urbino, where we did pilgrimage to Raffael's house, is a right eagle's nest for situation & prospect, but within an hour & a half of Fano, the very trees looked pale with breathless heat & the very hills fainted flat under the sun. As to Fano, it was not bearable in any way. Even the sight of a divine picture of Guercino's called the Guardian Angel, couldn't draw us on to stay. The inns were not meant to be lived in, nor the sea to be approached—one could only pay & suffocate. . . At last, one night or morning at half past three, we fled . . . and got to Ancona, meaning to be cooler—where of course it was three times hotter still, but we had better accommodation & managed to live on fish and cold water & ices for a week—made an excursion to Loretto, & so returned along the coast to Ravenna, saw a fine forest & directly from Dante's tomb, where we stood in the dusk of the morning, put our faces towards Florence. My husband is perfectly cured, I am happy to say, of his delusions about the charm of living at Ravenna." Etc.

Robert Browning's note reads:—

"What has my wife been writing to you, dear Miss Boyle? What she thinks & feels, I am sure (for it is her way) & perhaps, what I think & feel, for she knows both, by this time, on most points, & certainly on the subject of our pleasant talks on those evenings in the Pitti—here we have a larger fire, to enjoy with you when you next come, but not larger choice of friends to range round it, keeping up as we do, all our owlish & savage habits. . . . My new edition sticks fast, I only hear all is ready, when the minute appears lucky. This morning brings me news of the success of a play of mine they have revived." Etc.

Browning (Mrs. Elizabeth Barrett)—*continued.*

303 **Forman** (H. Buxton). **Elizabeth Barrett Browning and her Scarcer Books,** a Bio-Bibliographical Note.

Facsimiles. Small 4to, *original vellum, uncut.*

London, The Ashley Library, 1896. **£2 10s**

Privately Printed. One of 30 copies only.

ROBERT BROWNING.

ONLY 25 COPIES PRINTED.

304 **The Browning Society:** by Robert Browning.

Being Letters from Robert Browning to James Dykes Campbell.

Small 4to, 15 pp., and the *original printed cover.*

London, Printed for Private Distribution, 1917. **£7 15s**

Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.

The Browning Society was formed in 1881 by Dr. Furnivall, and a few other enthusiastics in order to interpret the poetry of Robert Browning. The idea was suggested to the Poet, who at first treated the project as a joke. James Dykes Campbell was the second Secretary of the Society.

305 **Cleon.**

FIRST EDITION. F'cap. 8vo, *unbound as issued.*

London: Edward Moxon, Dover Street, 1855. **£6 6s**

VERY SCARCE, ONLY A FEW COPIES ISSUED FOR PRIVATE CIRCULATION.

306 **Gold Hair:** a Legend of Pornic.

FIRST EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g., by Riviere. London,* 1864. **£6 10s**

307 **Helen's Tower.**

FIRST EDITION. *The text of the sonnet, enclosed within a plain rectangular border printed in red, occupies page* 1; *the remaining three pages blank.*

Small 4to, *enclosed in a buckram case.* 1870. **£10 10s**

This sonnet was written by Browning in April, 1870 for the Marquis of Dufferin, and a few copies were privately printed by the Marquis of Dufferin for the Author for his own personal distribution. It is therefore exceedingly rare.

Browning (Robert)—*continued.*

ONLY 25 COPIES PRINTED.

308 **Letters to my Son.**

Small 4to, 16 pp., *original wrappers.*

London, Privately Printed, 1917. **£6 15s**

Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.

These letters are concerned with the three Robert Brownings—Robert Browning the father of the poet, Robert Browning the famous poet, and Robert Barrett Browning, the son.

PRINTED ON VELLUM.

309 **Letters to Various Correspondents.** Edited by T. J. Wise.

FIRST EDITION. 2 vols., post 8vo, *handsomely bound by Ramage in full crushed olive levant morocco extra, gilt backs, corner ornaments, uncut, t. e. g. London*, 1895. **£8 8s**

Privately Printed and entirely upon Vellum. Only about five copies printed.

The letters are to J. Macready, Dante G. Rossetti, Dr. F. J. Furnivall, R. H. Horne, H. Buxton Forman, the Editor, and others.

310 **Pauline:** A Fragment of a Confession.

Reprint of the Original Edition of 1833. Edited by Thomas J. Wise.

Post 8vo, *new boards, uncut. London*, 1886. **14s**

Only 400 copies printed.

311 **Prose Life of Strafford.**

With an Introduction by C. H. Firth, and Forewords by F. J. Furnivall.

LARGE PAPER COPY OF THE FIRST EDITION. Royal 8vo, *original buckram, uncut.*

Published by The Browning Society, London, 1892. **£1**

PRESENTATION COPY.

312 **The Ring and the Book.**

FIRST EDITION. 4 vols., 12mo, *contemporary half morocco, m. e.*

London, 1868. **£18 18s**

On the title of Volume I. is a very interesting inscription in the autograph of Robert Browning, as follows:—

"Robert Browning is sorry he had not the privilege of giving this book to Mrs. Fowler.

March 4, '72."

Browning (Robert)—*continued.*

PRESENTATION COPY.

313 **Sordello.**

FIRST EDITION. F'cap. 8vo, *original boards. With label, uncut. London*, 1840. **£36**

Presentation Copy with Autograph Inscription :—
" M. Conan, Esq., with R. B.'s best respects."

314 **The Statue and the Bust.**

FIRST EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g., by Riviere. London*, 1855. **£6 10s**

315 **Strafford;** an Historical Tragedy.

FIRST EDITION. 8vo, *original wrappers, with printed label on side. London*, 1837. **£10 10s**

316 **Strafford.** Another Copy.

8vo, *bound by Riviere in full levant morocco, uncut, t. e. g., the original printed label preserved. London*, 1837. **£6 18s**

317 **Autograph Letter Signed to Miss Haworth.**

5 pp., 8vo and 4to. N.D. **£10 10s**

A long and unusually interesting letter respecting some sonnets which he firmly believes Miss Haworth to have written. Refers to Mr. W. I. Fox as his " literary father," and mentions his " Strafford," " Sordello," Mrs. Browning's " Prometheus," etc.

" The ' Master ' is somebody you don't know, W. I. Fox, a magnificent and poetical nature, who used ' to write in Reviews ' when I was a boy and to whom my verses, a book full, written at the ripe age of 12 & 13 were shown; which verses he praised not a little; which praise comforted me not a little. Then I lost sight of him for years and years; then I published *anonymously* a little poem, which he to my inexpressible delight, praised and expounded in a gallant article in a magazine of

(Continued over)

Browning (Robert): **Autograph Letter Signed**—*continued.*

which he was the editor; then I found him out again; he got a publisher for 'Paracelsus' (I read it to him in MS) and is in short 'my literary father.' Pretty nearly the same thing did he for Miss Martineau, as she has said somewhere. God knows I forget what the 'talk' table-talk, was about—I think she must have told you the results of the whole day we spent tête-a-tête at Ascot, and *that day's*, the dinner day's, morning at Elstree and St. Albans. She is to give me advice about my worldly concerns, and not before I need it!

"I cannot say or sing the pleasure your way of writing gives me. Do go on and tell me all sorts of things, 'the story' for a beginning: but your moralizing on 'your age' and the rest, are—now what *are* they? not to be reasoned on, disputed, laughed at, grieved about—they are 'Fanny's cotchets.' 'I thank thee, Jew (lia) for teaching me that word.' I would not have you like Miss Lewis. . . .

"Now then, do something for me, and see if I'll ask Miss M. to help you! I am going to begin the finishing Sordello. And to begin thinking about a Tragedy (an historical one, so I shall want heaps of criticisms on 'Strafford') and I want to have *another* Tragedy in prospect, I write best so provided; I had chosen a splendid subject for it, when I learned that a magazine for next, *this* month, will have a *scene* founded on my story, vulgarizing or doing no good to it; and I accordingly throw it up. I want a subject of the most wild and passionate love, to contract with the one I mean to have ready in a short time." Etc.

318 **Forman** (Alfred). **At Browning's Grave,** Westminster Abbey, December 31st, 1889. Additional Sonnet to the 50 Privately Printed in 1886.
Post 8vo, 8 pp., *unbound.*
London, Privately Printed, 1899. **£2 2s**

ROBERT AND ELIZABETH BROWNING: BOOKS FROM LIBRARY OF:

319 **Æschylus. Septem contra Thebas,** ed. C. J. Blomfield.
8vo, *original boards, uncut. London,* 1824. **£10 10s**

From the Library of Robert and Elizabeth Browning, with inscription on title-page in the autograph of Robert Browning, as follows:—

'(*Robert & E. B. B., whose notes occur*).'

This volume was most carefully studied by Mrs. Browning, and *marginal notes in her handwriting* occur practically on every page.

320 **Drummond** (William, of Hawthornden). **Poems.**
12mo, *original boards, uncut. London,* 1790. **£9 9s**

Elizabeth Browning's Copy, with her Autograph Signature on Title and a four-line quotation in her handwriting on Title.

Browning (R. and E.)—*continued.*

321 **Horne** (R. H.). **The Death of Marlowe.** A Tragedy in One Act.
FIRST EDITION. *London*, 1837.

Cosmo de Medici. An Historical Tragedy.
FIRST EDITION. *London*, 1837.

Gregory VII. A Tragedy.
FIRST EDITION. *London*, 1840.

The Ballad of Delora, or The Passion of Andrea Como. (From the Monthly Repository, December, 1836.)

The above four pieces in one volume, 8vo, *half calf.* **£7 10s**

ELIZABETH BROWNING'S COPY. THE FIRST PIECE IS A PRESENTATION TO HER FROM THE AUTHOR WITH HIS AUTOGRAPH ON TITLE, TO WHICH MRS. BROWNING HAS ADDED IN HER AUTOGRAPH—

"To E. B. BARRETT."

AND ROBERT BROWNING HAS ADDED THE FOLLOWING:—

"(WHOSE ARE THE PENCIL MARKINGS, R.B.)."

THIS NOTE OF ROBERT BROWNING REFERS TO THE PENCIL MARKINGS THROUGHOUT THE VOLUME, AND THEY PRINCIPALLY OCCUR IN THE SECOND AND THIRD PIECES.

THE LAST ONE IN THE VOLUME ALSO HAS AN INSCRIPTION FROM THE AUTHOR TO MRS. BROWNING, AS FOLLOWS:—

"MISS E. B. BARRETT, WITH KIND REGARDS
OF R.H.H. 1840."

Mrs. Browning had these pieces bound in one volume and the binder has cut into an inscription on the first piece, so that it reads—

"R. H. Hornes's"

the remaining word 'compliments' having been cut away.

Evidently Mrs. Browning's note, and likewise R. Browning's note, were added after the book was bound, as they are quite intact.

322 **Iamblichus.** De Vita Pythagorae et Protrepticae orationes ad Philosophiam lib. II.

4to, *original vellum. In Bibliopolio Commelinano*, 1598. **£5 10s**

From the Library of Robert and Elizabeth Browning, with inscription on title:

"Exlibris Roberti and Elizabethae Barrett Browning,"

in the autograph of the Poetess. Also 5 pages with marginal notes in her hand.

A very interesting copy, as it belonged to Elizabeth Browning, prior to her marriage, the inscription first being "Elizabethae Barrett," to which she subsequently added the remainder of the inscription.

In the Dictionary of National Biography this practice of putting her husband's name as well as her own in her books is thus alluded to:—"Her miniature editions of the classics are still carefully preserved with her name written in each, in her sensitive fine handwriting, and always her husband's added above her own, for she dedicated all her books to him. It was a fancy that she had."

Browning (R. and E.)—*continued.*

323 **Tennyson** (Alfred). **Poems.**

Second Edition. Small 8vo, 2 vols. in 1, *half vellum.*

London, 1843. **£9 9s**

Elizabeth Browning's copy, with her Autograph on title-page :—

" Elizabeth B. Barrett."

324 **Xenophon. Memorabilium Socratis Dictorum,** libri IV. Gr. et Lat.

8vo, *contemporary calf binding. Oxonii,* 1741. **£12 12s**

Mrs. Browning's Copy, with the following inscription in her Autograph on fly-leaf :—

" Given to me by my dear friend, Mr. Boyd, in the April of the year 1829. E. B. Barrett."

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. . . . . .

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. . . . . .

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"T. Carlyle the Angel has more than once got me into scrapes of a similar kind. He is, I believe, a zealous, very well-intentioned man; but narrow, headlong, dim, and

(Continued over)

Carlyle (Thomas): **Autograph Letter Signed to Christian Bunsen**—*continued.*

probably not without a dash of the *acrid*, he is an 'Angel' at Albury, in short; and I am no Angel anywhere! There is in fact nothing common to us but the name, and general descent from Adam. Me, I have heard, he considers to be a man of some ability, but 'possessed *with a Devil.*' I shall very specially request of you to assure all persons high and low who may inquire of you, that we have '*no* concern with the other house.'" Etc.

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have imprint at foot
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The leaf of "Scenario" was originally printed—

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Conrad has altered "four" to "three," entirely deleting Act III, making Act IV same as Act III. These alterations are initialed by him.

The leaf of *Dramatis Personæ* he has headed—

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and has also initialed this.

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Throughout the Play many sentences and paragraphs have been entirely deleted by Conrad, besides which he has added a great number of textual corrections, and in some cases long marginal notes—for instance on page 34, which he has scored through very largely, he writes :—

"I do not think any more could be taken on without destroying the character of the scene as a whole and the reality of Verloc's connection with Heat. It's *detail* that carries conviction not mere statement however emphatic. J. C."

On another page Conrad has written—

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At the end of each of the three Acts Conrad has appended his full signature "JOSEPH CONRAD."

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(1) 22nd October, 1839. 1 full page, 4to. Doughty Street. To Robert Philips of Prestwick near Manchester. As to his wife's health preventing him attending an Anniversary meeting at the Athenaeum, Manchester.

(2) 2nd October, 1845. 4 pp., 8vo. Devonshire Terrace. To his friend Clarkson Stanfield, the marine painter. Referring to the illustrations for his forthcoming Xmas book, "Cricket on the Hearth."

"I need not say how much I should value another little sketch from your extraordinary hand, in this Year's small volume, to which Mac again does the frontispiece. . . . I know perfectly well, that nothing can pay you for the devotion of any fragment of your time to such a use of your art. . . . I am not the sole proprietor of these little books; and it would be monstrous in you if you were to dream of putting a scratch into a second one, without some shadowy reference to the other partners—

(Continued over)

Dickens (Charles): **A Remarkable Series of Autograph Letters**—*continued.*

ten thousand times more monstrous in me, if any consideration on earth could induce me to permit it, which nothing will or shall." Etc.

(3) 7th September, 1847. 2 pp., 8vo Broadstairs. To his brother Alfred Dickens. Offering to stand Godfather to his brother's child; mentioning his own youngest son Sydney, whom he called "The Spectre"; and referring to a number of friends.

"I call our last young man The Spectre—in consequence of his having unnaturally large eyes, which he stares with in a frightful manner." Etc.

(4) 2nd December, 1850. 1 page, 8vo. Devonshire Terrace. To Mr. Joyce of Bradbury & Evans, publishers. Referring to his "Christmas Carol."

(5) 27th June, 1851. 2 pp., 8vo "Office of Household Words." To Daniel Maclise, the painter. As to giving Evans (Bradbury & Evans) a "handsome dinner" at the "Star and Garter," Richmond.

(6) 16th May, 1856. 2 pp., 8vo. Tavistock House. To Viscount Raynham. Mentioning his plan of retiring to Boulogne for "Country-ease and country work through the long summer days."

(7) 26th March, 1862. 1 page, 8vo. "Office of all the Year Round." To Oliver Wendell Holmes, the American author and poet. Inviting him to one of his "Readings."

(8) 2nd April, 1867. 3 pp., 8vo. Gads Hill Place. To Mrs. Ellicott (wife of Bishop Ellicott). Describing the terribly hard work of his "Reading" Tours, the strain and stress of which ultimately broke him down, and virtually caused his death three years later.

"For although I date from my Household Gods, I have not set eyes on them since last Christmas time, and am little likely to see them until my Fifty Readings are finished. In the meanwhile I am here, there, everywhere, and (principally) nowhere.

"Any social pleasure, or anything in the nature of a visit, is wholly incompatible with the episodical life. I am obliged to observe the rule of always living with my secretary at an Hotel, and never doing anything agreeable between the Readings but rest in strict privacy. Were I not (very much against my will) a perfect Spartan in this respect, I should never be able to bear the wear and tear." Etc.

(9) 9th August, 1869. 1 page, 8vo. Gads Hill Place. To his son Henry F. Dickens. On private family matters.

(10) 7th April, 1870. 1 page, 8vo. "Office of all the Year Round." To J. S. Le Fanu, the novelist and journalist. Written the year of his death and one of his last letters; he refers to a proposed contribution by Le Fanu for the pages of "All the the Year Round."

Shakespeare's Merry Wives of Windsor.

886 **Autograph Letter Signed to Charles M. Evans.**

2 pp., 8vo. *Devonshire Terrace,* 17th June, 1848. **£25**

A very fine and interesting letter referring to his production of the "Merry Wives of Windsor" and the characters of "Nym" and "Bardolph." Dickens himself played the part of "Shallow."

"I think, I am not sure, but I think, that if you look at my rough draft again, you will find that Mr. Cole is down for Nym, and nobody for Bardolph. My brother Augustus does not come this second time, and the truth is I really don't know at this

Dickens (Charles): **Autograph Letters**—*continued.*

moment who will play Bardolph. Mr. Cole has done so, as yet, but I think he will prefer Nym, as he once expostulated with me, very plaintively, on the subject of wearing Bardolph's red nose." Etc.

SUGGESTING THAT "THE CHRISTMAS CAROL" SHOULD BE HIS LAST READING.

887 **Autograph Letter Signed** (initials) to **"My Dear Arthur."**

2 pp., 8vo. *Gad's Hill Place,* 12th January, 1859. **£15 15s**

Suggesting that his last reading of the season should be changed to "The Carol."

"I send this . . . to say that if you should think it desirable to change the last night of the Series to the Carol, I am quite willing. In that case, we ought to have a good bill about tomorrow night. The demand for places would be a sufficient reason. . . .

"I wish at your leisure, you would sketch out your notion of the best Autumnal five or six weeks we could have. . . . It strikes me that we might arrange to get a great deal of money in a very short time, if we elaborated the idea of a short trip, and took only first rate places."

"MARTIN CHUZZLEWIT."

888 **Autograph Letter Signed to H. Smale.**

2 pp., 8vo. *Devonshire Terrace,* 3rd February, 1843. **£15 15s**

Referring to his "Martin Chuzzlewit" which he was then writing in serial form.

"The months come round so fast. . . .

". . . . I shall not be able to have the pleasure of coming to dine with you untill my February work has had its throat cut: which laudable deed I shall perform with all convenient despatch.

"I was hurried away unexpectedly to Bath, in the beginning of my January leisure, and have since been reposing on some rheumatic laurels gathered on the railway." Etc.

889 **43 Autograph Letters from Georgina Hogarth** (sister in law of Charles Dickens), and

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(This would of course refer to Gad's Hill).

(Continued over)

Dickens (Charles): **Autograph Letters**—*continued.*

"Mr. Dickens is wonderfully well—better than he was before he went to America I think. He is hard worked—obliged to be at the office half the week, because Mr. Wills is still unable to attend to any business. . . . Mr. Dickens is now trying to get an idea for his Christmas Numbers, which seems odd, but he wants to get his work over for it before he begins his 'Farewell Series' of Readings early in October."

"Mr and Mrs. Fields, the American *particular* friends, and Miss Mabel Lowell, the daughter of Lowell the Poet, have arrived, and our time in London will be, of course greatly given up to them—they are to dine with us today. Charles is going to meet them, also Mr. Fechter—who is going to America in July."

October 27th.

"Charles' going is indeed settled—and is a very miserable prospect for the coming winter. However I have no doubt he is right to go—and it has been so long talked of, and possible that he might carry his Readings to a Golden Market in America, that, perhaps on the whole, it is a relief that he is going—and that it is to *be got over.* I shall be very thankful now, once he is gone—I think the time before such a separation is always so miserable, and when he is once off the time will be going on to his return—please God, at the end of May or beginning of June—and time does pass quickly enough—Heaven knows whether it is passed drearily or cheerily."

January 17th, 1868.

"We hear from America at least once a week—often twice—Charles is very good, I think, to be so regular and punctual a correspondent, while he is working so hard. He writes alternately to Mamie and to me. The news is always of the *very best*—only once we have been anxious—because in the letter he wrote on Christmas Day he said he had so bad a cold that he was quite ill and obliged to send for a doctor and he wrote in very poor spirits, which is, you know, remarkable for him."

"We had letters again from Charles on Saturday—written after the first Boston Reading—he said the enthusiasm and the success of his Readings were *quite unprecedented*—and he, himself, he said was 'as cool and collected as if he were reading at Chatham.'"

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. . . . .

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"I must thank you for the full pleasure I have had in Aylwin, & only these later days, for I have been at work & dared not let a magic minute pass. I am in love

(Continued over)

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"Through the water-eye of night,
Midway between eve & dawn,
See the chase, the rout, the flight
In deep forest; oread, faun,
Goat-foot, antlers laid on neck;
Ravenous all the line for speed.
See yon wavy sparkle beck
Sign of the Virgin Lady's lead."
&c., &c.

Meredith (G.)—*continued.*

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Around still foams the downward tide,
Above thee, its fell fountain, Pride,
The senseless rock awaits thy word
To fall : and still it is unheard."

And concludes :

" A soul : that art thou. It remains
For thee to stay thy children's veins,
The countertides of hate arrest,
Give to thy sons a breathing breast,
And Him resembling, in His sight,
Say to thy land, ' Let there be light.' "

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When to such musing love is brought,
And love is asked of love's wherefore.
'Tis Earth's, her gift; else have we nought,
Her gift, her secret, here our tie.
And not with her to yonder sky?
Bethink you : were it Earth alone
Breeds love, would not her region be
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Of generous Deity?"

Meredith (G.)—*continued.*

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"Haldane and Dillon come again to-morrow, I believe that Grant Allen and his wife (a match for yours!) will meet them. Now, O Briton, I beg of you to take imagination on this great domestic question of the Government of Ireland. . . . The hero of Beaumont's Career just bears with me, so stiffly have his bristles been rubbed up by the Irish. But consider what they have to do, even to rouse Rowsy Bull! Petards discharged between his knees merely fretted him, they had to be exploded beneath his chin. Think of the French, Russians, Poles, and Socialist Germans, you will own that the Irish are by comparison a docile and a patient people. . . . Dillon would not at first visit an English House, but since he came to know the English he has humanized to real brotherhood. In truth as known by our laws in Ireland we must be hated. I have friends who conceive that the Irish are scheming for a Republic. . . . My short article was in a back number of the Fortnightly, I forget the month; it regarded the argument as exhausted, appealed to common

Meredith (G.)—*continued.*

sense and right feeling. I would rather have the simpler form of a central Government, only that England at the close of 80 odd years has proved herself unfit for the task. I met at a table Barry O Brien, and later drove into Dorking to hear him deliver a Lecture on Home Rule. . . . For me, I am open to men all round, from Napoleon to Sawney Bean, Barnum to John Howard. . . .

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London, Privately Printed, 1869. **£6 6s**

1819 **Lenore.** Translated from the German of G. A. Burger by D. G. Rossetti.
4to, *original buckram, uncut. London*, 1900. **£4 4s**

One of 25 copies only.

1820 **Letters from Dante Gabriel Rossetti to Algernon Charles Swinburne** regarding the Attacks made upon the latter by Mortimer Collins and upon both by Robert Buchanan.
FIRST EDITION. 8vo, *original wrappers, uncut.*
London, Printed for private circulation only, 1921. **£3 3s**

PRIVATELY PRINTED ISSUE.

1821 **Poems** (Privately Printed).
Crown 8vo, pp. IV + 231. *Full levant morocco, g. e., by Riviere.*
(London, 1869) **£105**

The Second "TRIAL BOOK" of 1869, of which only THREE OR FOUR COPIES ARE KNOWN.

It has been recorded by Hallam Lord Tennyson that the various "trial books" produced for his father were prepared because the latter found that "poetry looks

(Continued over)

Rossetti (D. G.)—*continued.*

better, more convincing, in print." A similar feeling must have been experienced by Rossetti, who wrote to Swinburne "I can never see my own work clearly till in print." It was for the sake of the advantage thus to be gained that Rossetti privately printed his "trial" issues of The Stream's Secret, the Poems of 1869, The Bride's Prelude, and sundry Sonnets.

Of the Poems of 1869 there were two issues, both printed from the same setting of the type. Of the second issue a perfect copy (one, I believe, of four still extant) is described above. Of the first issue no complete copy is known to have survived.

THE FIRST PROOF COPY.

1822 **Poems.**

Crown 8vo, pp. IV + 260. *Full levant morocco, g. e., by Riviere. London: F. S. Ellis, 33, King Street, Covent Garden,* 1870. **£45**

This is THE FIRST PROOF COPY of the POEMS of 1870, and differs widely from the published work.

Apart from the numerous variants introduced into the text, many important changes were made. Fresh poems were given a place and at least one piece was omitted altogether.

The contents were also re-arranged. For example, in the proof copy "TROY TOWN," is given the place of honour. In the published book "TROY TOWN" was removed to p. 16, and was preceded by "THE BLESSED DAMOZEL" and "LOVE'S NOCTURN."

Only THREE OR FOUR COPIES OF THIS PROOF ISSUE ARE KNOWN TO BE IN EXISTENCE.

1823 **Poems.**

FIRST EDITION. Post 8vo, *original cloth, uncut. London,* 1870. **£3 15s**

1824 **Sir Hugh the Heron.** A Legendary Tale, in four parts. By Gabriel Rossetti, Junior.

Sir Hugh the Heron bold,
Baron of Twisell and of Ford.
And Captain of the Hold.
Scott's Marmion, Canto I.

London: MDCCCXLIII. G. Polidori's Private Press, 15, Park *Village East, Regents Park. (For Private Circulation only).*

Small 4to, *new paper covers.* **£36**

The First Edition of Dante Gabriel Rossetti's first literary production, written when he was about thirteen years of age, and printed by G. Polidori, his grandfather. It is extremely rare, only a very few copies having been issued.

Rossetti (D. G.)—*continued.*

1825 **The Stream's Secret.**

FIRST EDITION. *Privately Printed.*

Crown 8vo, *full levant morocco, g. e., by Riviere* (1870). **£105**

THIS IS ONE OF THE SLENDER "TRIAL" ISSUES, PRINTED PRIVATELY FOR ROSSETTI FOR HIS OWN USE AND "TO PREVENT HIS POETRY GETTING LOST BY SOME MISHAP."

Mr. Wise stated that his example was the only one of which he knew, the present one is the only other example which has been discovered since Mr. Wise's Catalogue has appeared.

With the present example there are therefore ONLY FOUR COPIES KNOWN.

On our Copy at the head of pages 13 and 14 Rossetti has written "HOUSE OF LIFE."

It is printed without a title-page proper, the title being imposed upon the upper portion of the first page after the manner of a "dropped head." The pamphlet consists of a single sheet folded to form 16 pages.

1826 **(Two Sonnets.)** "Love-Sweetness"; "He and I."

FIRST EDITION. *Privately Printed.*

On 4 pp. Cr. 8vo.

The text of the Sonnets is imposed upon the second and third pages —the first and fourth are blank Each Sonnet is headed with its full title.

Full morocco, g. e., by Riviere (1869). **£80**

THIS IS ONE OF THE SLENDER "TRIAL" PRINTS PRODUCED PRIVATELY BY ROSSETTI FOR HIS OWN USE.

Mr. Wise stated that his example was the only one of which he knew; the present one is the only other example which has been discovered since Mr. Wise's Catalogue has appeared.

His copy and ours are therefore THE ONLY TWO KNOWN.

Mr. Wise's Copy was the one sent by D. G. R. to A. C. Swinburne, and ours the one he sent to his brother, William Rossetti.

At the head of each Sonnet Rossetti has written the "HOUSE OF LIFE," and has made a correction in the third line of the second stanza of the first sonnet.

The line as printed reads :—

"The full confluent fervour; the swift beat."

this he has altered to :—

"The confident heart's still fervour; etc."

Rossetti (D. G.)—*continued.*

ONE OF THREE COPIES PRINTED ON VELLUM.

1827 **Verses** (12 pp.).

8vo, *printed entirely upon vellum* (only three copies so done).

London, Privately Printed, 1881. **£6 6s**

1828 **ROSSETTI** (D. G.) and **MORRIS** (William). **The Oxford and Cambridge Magazine for 1856.** Conducted by Members of the Two Universities.

Thick 8vo, *full morocco gilt, g. e.*

London, 1856. **£8 10s**

Contains Contributions by D. G. Rossetti, William Morris, Sir E. Burne-Jones, etc.

1829 ——— ——— **Oxford and Cambridge Magazine.** Another Copy.

Thick 8vo, *very fine uncut copy.*

Bound in full morocco extra, top edges gilt, with the original covers bound in at end. London, 1856. **£12 12s**

1830 ——— **Autograph Letter Signed (Initials) to Thomas Woolner, Sculptor and Poet.**

9½ pp., 4to. *London*, April 16th-22nd, 1853. **£21**

One of the finest and longest letters written by D. G. Rossetti.

" . . . Your ' sea-log ' gave me the greatest pleasure I have had for a very long while. I am glad & surprised to find how well you managed as a sailor, though many of your fellow-passengers seem by your account to have been fiendish enough for the pit of Acheron, or for that voyage, unaccompanied by cares of outfit, across the river Styx. However I hope something is to be allowed for a Carlylian kaleidoscope (or rather Kakeidoscope) and for these particular Woolnerian idiosyncracies which set me roaring many times before I had got through the little book. The descriptions of sunsets, etc., are really glorious, and altogether the thing gives one an intimate knowledge of your sea-life, as if one had made the voyage with you. . . Are not Hunt's sketches wonderful, they are made with ' Swiss chalks,' not Creta Levis. The ' Swiss ' are softer than the Creta, but I think much more beautiful in color. Hunt will send you out some of both. Some of William's sketches are very rich. My Hunt is universally pronounced to resemble Rush on his trial. I am therefore bound to say that, while it was made, I distinctly remember Hunt's wishing that he could hang Rowland Hill, for increasing the burthen of his correspondence through the penny postage. This may probably account for the murderous expression. . . .

" I told you in my last that I have sold my old old white picture at last to a man in Ireland, a certain M'Cracken who bought Hunt's ' Gentleman and a half of Verona, Said M'C. afterwards sent said white daub to Ruskin, to whom he had wanted me to submit it as a preliminary to the purchase, which I had sternly refused. Ruskin's opinion (I suppose) has induced him to give me a commission for £150, and I have chosen a subject of the ' Virgin of the House of S. John,' which I am now about. There is another man at Liverpool who has seen the white abomination & wants a picture of

Rossetti (D. G.)—*continued.*

mine, but I have said his best plan will be to wait till I have some thing ready for him, as I find already with M'C.'s picture that I shall be making it worth more than the stipulated sum. M'C. sent me a passage from a letter of Ruskin's about my Dantesque sketches exhibited this year at the Winter Gallery of which I spoke to you in my last. R. goes into raptures about the colour & grouping which he says are superior to anything in modern art, which I believe is almost as absurd as certain absurd objections which he makes to them. However, as he is only half informed of art, anything he says in favour of one's work is of course sure to prove invaluable in a professional way, and I only hope, for the sale of my rubbish, that he may have the honesty to say publicly in his new book, what he has said privately, but I doubt this. Oh! Woolner, if one could only find the 'supreme' Carlylian Ignoramus, him who knows positively the least about Art of any living creature, and *get him* to write a pamphlet about one, what a fortune one might make. It now seems that Ruskin had never seen any work of mine before, though he never thought it necessary to say this in writing about the P. R. B. I have said all this to you about my 'professional prospects,' (ahem!) a subject on which I am always profoundly speechless—because I know your friendship is really interested to know that there is a prospect of my getting on all right if I can make myself work. . . .

"Let me think now of news of friends. Hunt has sent three pictures into the R.A. Strayed Sheep, Measure for Measure, and Portrait of a Parson, all glorious. His figure of Christ in the moonlight he was after all unable to get it finished. This is the best thing he has yet done. He starts for the East, he at present believes, about August, & Seddon goes with him. Millais has sent in two pictures. The Release, an episode from the Jacobite period, and the Proscribed Royalist, a subject of the Commonwealth, both very remarkable works indeed. Brown, who has become a Hampstead Hermit, and who would not attend our meeting on the twelfth, has only sent one, which I think you saw, called the English Fireside. . . ." Etc.

1831 ——— **Autograph Letter Signed (Initials) to Theodore Watts Dunton.**

1 page, 8vo. N.D.

Also Privately Printed Pamphlet of a Ballad by Rossetti, entitled "Sister Helen."

17 pp., 8vo. *Oxford*, 1857.

And a Fragment of the Original Autograph Manuscript, consisting of five lines. **£15 15s**

A most interesting little collection, comprising a copy of the privately printed pamphlet of Rossetti's poem, "Sister Helen," a portion of the original autograph manuscript of the poem, and a letter from Rossetti to Theodore Watts-Dutton, in which he says:

"I've given another coup de grace to Sister Helen!"

1832 **ROSSETTI** (William Michael). **Swinburne's Poems and Ballads.** A Criticism.

F'cap. 8vo, *original cloth. London*, 1866. **12s 6d**

THOMAS ROWLANDSON.

1833 **Burton** (Alfred). **The Adventures of Johnny Newcome in the Navy,** a Poem in four Cantos.

With 16 *coloured plates by Rowlandson.*

FIRST EDITION. 8vo, *original cloth. London*, 1818. **£12 12s**

1834 **The Caricature Magazine or Hudibrastic Mirror.**

Containing 250 *coloured caricature plates by Rowlandson, Cruikshank, and Woodward; with the* 5 *coloured title-pages.*

5 vols., oblong folio, *half morocco, g. e., by Riviere.*

London: Published by Tegg, N.D. (1807, etc.) **£52 10s**

The Title Pages are as follows :—

Vol. I. The Caricature Magazine or Hudibrastic Mirror, by G. M. Woodward, Esqr.
Vol. II. Caricature Magazine or Hudibrastic Mirror, by Thomas Rowlandson, Esqr.
Vol. III. The Caricature Magazine, or Hudibrastic Mirror, by G. M. Woodward, Esqr.
Vol. IV. Caricature Magazine, by G. M. Woodward Esqr.
Vol. V. The Caricature Magazine, or Mirror of Mirth, being a Collection of Humourous and Satirical Caricatures, Designed and Engraved by Thomas Rowlandson, Esqr.

1835 **Chesterfield Burlesqued,** or, School for Modern Manners.

Embellished with 10 *caricatures in colours, engraved by Woodward from original drawings by Rowlandson.*

Third Edition. 12mo, *original boards, uncut.*

London, Thomas Tegg, 1811. **£2 10s**

1836 **Chesterfield Burlesqued.** Another Copy.

Third Edition. 12mo, *calf gilt, t. e. g.*

London, Thomas Tegg, 1811. **£1 10s**

1837 **Combe** (W.). **The English Dance of Death,** from the Designs of Rowlandson, with metrical illustrations by the Author of "Doctor Syntax."

Frontispiece, engraved title and a Series of 72 finely coloured plates by Rowlandson.

FIRST EDITION. 2 vols., royal 8vo, *half calf gilt.*

London, 1815-16. **£18 18s**

Rowlandson (T.): **Combe** (W.)—*continued.*

1838 ——— **The English Dance of Death.** Another Copy.

FIRST EDITION. 2 vols., royal 8vo, *full polished calf gilt, g. e.*
London, 1815-16. **£20**

1839 ——— **The History of Johnny Quae Genus.**

FIRST EDITION. Royal 8vo, *contemporary half calf neat.*
London, Ackermann, 1822. **£10 10s**

A Presentation Copy from the author with signed inscription in his handwriting on title. Presentation copies of the Syntax books rarely occur.

1840 ——— **The Tour of Doctor Syntax in Search of the Picturesque:** A **Poem.**

London, 1812.

——— **The Second Tour of Doctor Syntax in Search of Consolation:** A Poem.

London, 1820.

——— **The Third Tour of Doctor Syntax in Search of a Wife.**

London, 1821.

Together, FIRST EDITIONS, *illustrated with* 80 *humorous coloured plates by Rowlandson.*

3 vols., royal 8vo, *half morocco gilt, g. e.*
London, 1812-21. **£24**

Imprint and Date cut off at foot of Vol. I.

1841 **A Compendious Treatise on Modern Education,** by the late Joel M'Cringer.

Containing 8 *large coloured plates by Thomas Rowlandson.*

FIRST EDITION. Oblong folio, *half levant morocco, uncut, t. e. g.*
London, Printed by J. Smeeton, 1802. **£63**

The Plates comprise :—

The Nursery.
Private School.
Public School.
University.
School for Gallantry.
School for Honour.
School for Modern Greeks.
School for Modern Romans.

Rowlandson (T.)—*continued.*

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The Complete Set of 12 *coloured humorous plates etched by Rowlandson, from designs by Woodward.*

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(4) Footman.
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(7) Vicar.
(8) Doctor.
(9) Exciseman.
(10) Steward.
(11) Attorney.
(12) London Outrider.

1843 **Cries of London.**

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(2) Buy my Goose, my fat Goose.
(3) Last Dying Speech and Confession.
(4) Do you want any brick-dust?
(5) Water Cresses, come buy my water cresses.
(6) All a growing, a growing, here's Flowers for your gardens.
(7) Old Cloaths any Old Cloaths.
(8) Hot Cross Bunns, two a Penny Bunns.

The Four "Small Cries" on one sheet :—

(a) Here's your Potatoes.
(b) Buy my Moss Roses.
(c) Light your Honor, Coach unhired.
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1844 **Etchings of Landscapes from Scenes in Cornwall, etc.**

16 *coloured plates of Views.*

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1845 **Goldsmith** (Oliver). **The Vicar of Wakefield:** A Tale by Doctor Goldsmith.

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Rowlandson (T.)—*continued.*

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London, The Studio, 1923. **£2 2s**

1867 ——— **Thomas Rowlandson.** Another Copy.

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4to, *original white binding. London: The Studio*, 1923. **£5 5s**

In this book are brought together a series of illustrations covering all the varied aspects of Rowlandson's genius; not only his more familiar powers as a broad humourist, but also his wide and keen interest in life and character of every class, his eye for incident, his appreciation of fair forms and country scenes, and, above all, his outstanding ability as a draughtsman. The collection should be invaluable alike to the student of history and manners and to the lover of art.

JOHN RUSKIN.

1868 **Catalogues of the Turner Sketches in the National Gallery.** Part I.

20 pp., 8vo, *unbound as issued.*

London, For Private Circulation, 1857. **15s**

1869 **A Collection of Poems,** all of which appeared in an Annual entitled "Friendship's Offering," from 1836 to 1843, collated by F. Burgess.

12mo, *full calf gilt, m. e.* 1879. **£1**

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1870 **Gold.** A Dialogue connected with the subject of "Munera Pulveris." Edited by H. Buxton Forman. (Printed on Whatman Paper).

Post 8vo, *original boards. London*, 1891. **£1 15s**

Only 33 copies Privately Printed.

Ruskin (John)—*continued.*

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FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed, 1915. **£4 4s**
One of 25 copies issued for private circulation only.

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Reprinted from a New England Newspaper, Privately Printed, 1889. **£3 10s**

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1877 **Wise** (T. J.). **A Complete Bibliography of the Writings in Prose and Verse of John Ruskin,** with a list of the more important Ruskiniana. Compiled by T. J. Wise and James P. Smart.
Portrait.
2 vols., 4to. *Half morocco gilt, uncut, t. e. g.*
London, Printed for Subscribers Only, 1893. **£6 6s**

1878 **RUSSELL** (George). **By Still Waters,** Lyrical Poems, Old and New, by A. E.
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The Dun Emer Press, 1906. **£8 8s**
With Autograph Quotation, signed, and Autograph Signature of the Author on fly-leaf.

1879 ——— **New Songs.** A Lyric Selection made by A. E. from Poems by Padraic Colum, Eva Gore-Booth, Thomas Keohler, Alice Milligan, Susan Mitchell, Seumas O'Sullivan, George Roberts, and Ella Young.
Frontispiece by J. B. Yeats.
8vo, *boards, uncut. Dublin, London*, 1904. **£1 5s**

1880 ——— **The Renewal of Youth.** By A. E. (viz., George Russell).
Square post 8vo, *original wrappers.*
The Orpheus Press, 1911. **£2 10s**
With the Author's Autograph Signature on fly-leaf:—
" George Russell,
' A.E.' "

1881 ——— **Salutation:** A Poem on the Irish Rebellion of 1916. By A. E.
4to, *original green paper wrappers.*
London: Privately Printed by Clement Shorter with the kind permission of the Author, Mr. George W. Russell for distribution among his friends, 1917. **£2 10s**
One of 25 copies only printed. Signed by Clement Shorter.

1882 **SALA** (G. A.). **A Collection of his Works,** forming 44 vols.
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1883 **SCOTT** (Michael). **The Cruise of the Midge.**

FIRST EDITION. 2 vols., 12mo, *half morocco gilt, uncut, t. e. g. London*, 1836. **£4 4s**

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Sharp (William)—*continued.*

national life in its outward and particular aspects, and to become the colour and sound of the national genius in its inward life and universal appeal. The Poet who ignores the accent of time and place is not necessarily the lesser patriot, the less truly nationalist, than the poet, who, from the quality of his mind and spirit, or from choice, ignores the accent of the Land of Heart's Desire. Nor can we mistake the hidden flower of its mortal life, with its root in time and place and country. . . .

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Inserted is an A.L.S. from Shorthouse to Mrs. Gurney, referring to several of his characters, more especially to La Valliere, from " The Countess Eve."

" I only listen to what my characters choose to tell me, sometimes they tell others much more than they tell me."

" La Valliere with his peculiar physical faculty could see the unseen but he could not see deeply (a masque himself, as his friend says of him, he could only see the masqued form)."

Shorthouse (J. H.)—*continued.*

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1989 ——— **The Man in the Moon.**

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described
in
Rhymes for the Nursery."

The Manuscript of this Poem extends to 7 pp., and at the end Southey has added an additional verse:—

Erratum
in the preceding verses.

. . . . . .

"O Katharine, dear daughter mine,
Thy father hath left out a line!
When you read the poem you must rehearse,
In the fourth page, at the third verse,
Eddying and whisking
before
Spouting and frisking."

This probably does not appear anywhere else.

. . . . . .

There is also a Poem in the Autograph of, and signed by, Hartley Coleridge, 14 lines, besides a number of Poems by Southey, Jane Taylor and others, in the Autograph of his daughter Kate, and one Poem by Southey's daughter Bertha.

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The following are a few short extracts :—

" Our recovery must be by the . . . . & not of the chemists or Paracelsians. For it will not be wrought by any one fine extract—or stray water, but by a skilful company of a number of ingredients & those by just weight & proportion & that of some simpler—which perhaps of themselves, or in over great quantity, were little better than poison, but mixed & broken & in just quantity, as full of virtue.

Bacon."

" What truth, what knowledge
What anything but eating is good in her?
T'would make a fool prophecy to be fed continually.
Inspired with full, deep cups who cannot prophecy?
A tinker out of ale, will give predictions."

Beaumont and Fletcher.

" Weeds are counted herbs in the beginning of Spring: nettles are put in pottage, and sallats are made of eldern buds.

Fuller."

"I do not like that he names me so often, especially on his death-bed; 'tis a sign I shall not live long.

Webster."

1994 **SQUIRE** (J. C.). **The Gold Tree; The Walled Garden; The March of Progress; A Summer's Day; etc.**

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FIRST EDITION. 8vo, *original wrappers.*

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The scene was in Nebraska in the Fall of 1886, and the Persons of the Play are :—Silver Cloud, an Indian Chief; Sleeping Flower, his daughter; Grey Wolf, a brave; Colonel Herrick, of the 9th U.S. Cavalry; Lieut. Dalton, of the same; and Indian braves.

PRINTED ON VELLUM.

1997 **STANTON PRESS. Binyon** (Laurence). **The Sirens,** an Ode.
With ornamental borders on first two pages.
Printed entirely on vellum. Folio, *full niger morocco.*
Stanton Press, Chelsfield, 1924. **£21**
One of 5 Copies only, on Vellum, Signed by the Author.

1998 ——— **Strabo** (Walafrid). **Hortulus or The Little Garden.**
Decorated with cuts on wood by Elinor Lambert.
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Stanton Press, 1923. **£2 2s**
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With numerous illustrations by J. Lockwood Kipling, and notes by R. C. Temple.
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2037 **The "Studio" Special Winter Number,** 1896-97, containing **"A Mountain Town in France,"** by R. L. Stevenson.
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2048 **Unwin's Annual, 1886.** The Broken Shaft. Tales in Mid-Ocean. Edited by Henry Norman.

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2054 **Stevenson** (R. L.) and **Henley** (W. E.). **Three Plays.** (Deacon Brodie, Beau Austin, Admiral Guinea).

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"Rumour, as usual (and as a pressman ought to know), lies. I may be deported. I shall not willingly set foot outside this Isle for many a long day. As for Europe, not even the German Emperor could get me there. I have no use for the place. Not amusing. There is nothing to go to Europe for but music, and I can do without that; having here health, work, good weather, entertainment, a perpetual menace (at least) of adventure: do you think it would be the morning papers that would take me back? The Gods have been so (financially) good to me that I can still fight it out on this line. I am trying to make it so that when the brains begin to fail, the cacaos may begin bearing; and I can continue to rot and die here where I have somewhat feebly bloomed."

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Portrait. 2 vols. *London*, 1899.

Life. By Graham Balfour.
Portrait. 2 vols. *London*, 1901.
Together 4 vols., FIRST EDITIONS. 8vo, *original cloth, uncut.*
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Illustrated with 3 portraits of Adah Menken, one taken with A. C. Swinburne, the other two in character as "Mazeppa."

Imperial 8vo, *original wrappers. London, Printed for Private Circulation Only. Only 12 copies issued.* 1917. **£7 15s**

A very curious episode in the life of the celebrated Poet.

The photograph of Swinburne and Adah Menken, taken together, has never before been published.

2086 **An Appeal to England** against the execution of the condemned Fenians.

FIRST EDITION. 11 pp., post 8vo, *original wrappers.*

Manchester, Reprinted from the "Morning Star," 1867. **£3 10s**

2087 **Atalanta in Calydon:** A Tragedy.

FIRST EDITION. 4to, *original buckram, uncut.*

London, 1865. **£9 9s**

2088 **Auguste Vacquerie.**

FIRST EDITION. 8vo, *original wrappers. Paris,* 1875. **£1 5s**

2089 **The Ballad of Bulgarie.**

Portrait of the Author.

15 pp., small 8vo.

London, Printed for Private Circulation, 1893. **£7 10s**

2090 **Bothwell.** A Tragedy.

2 vols., post 8vo, *original cloth. London,* 1875. **£1 5s**

The First Edition in two volumes. Mr. Wise in his Swinburne Bibliography states: "Copies of Bothwell made up into two volumes, as described above, are exceedingly uncommon, and their value very considerably exceeds that of the First Edition of the ordinary one-volume issue."

2091 **The Bride's Tragedy.**

FIRST EDITION. Small 8vo, 15 pp., *original wrappers.*

London, Privately Printed, 1889. **£5 5s**

Swinburne (A. C.)—*continued.*

2092 **A Channel Passage,** and other Poems.

FIRST EDITION. Post 8vo, *original cloth, uncut. London*, 1904. **12s 6d**

2093 **Chastelard:** A Tragedy.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut. London, Moxon*, 1865. **£2 10s**

2094 **Chastelard.** Tragédie en 5 actes. Traduction de Madame H. du Pasquier.

FIRST EDITION. 8vo, *wrappers, uncut. Paris*, 1910. **15s**

Presentation Copy from the translator to Th. Watts Dunton, with inscription on half-title :—

" A Monsieur
Th. Watts Dunton,
En timide hommage
d'une humble traduction
Helene Du Pasquier."

2095 **The Devil's Due.** A Letter to the Editor of " The Examiner," by Thomas Maitland.

F'cap. 8vo, 11 pp., *handsomely bound by Riviere in full polished calf gilt, uncut, t. e. g.* 1875. *For Private Circulation.* **£15 15s**

" Swinburne has never indicted a more searching and scathing satire."—(*Mr. T. J. Wise.*)

Written by Mr. Swinburne (under the pseudonym of Thos. Maitland), in reference to Robert Buchanan's attack in the " Fleshy School of Poetry."

The Pamphlet was rigidly suppressed in consequence of the unexpected result of the action for libel brought by Mr. Robert Buchanan against Mr. P. A. Taylor, the Proprietor of the " Examiner," where it appeared.

Mr. T. J. Wise in the first part of his Swinburne Bibliography, was doubtful about the existence of any copies, and states : " If such a pamphlet does exist it must be of the utmost rarity. No copy is known to me, and a lengthy search recently instituted by the Editors of the " Literary Anecdotes of the 19th Century," in the hopes of finding a stray example, failed to discover the whereabouts of a single specimen."

In the postscript, however, he was able to mention that a copy had come to light, and adds : " But it is in the highest degree improbable that many remain to be discovered; in the first place the nature of the letter is such that it is unlikely that more than a mere handful were originally printed, whilst the result of the libel action would naturally prompt the destruction of as many copies as could be recovered by the person or persons responsible for its circulation."

Swinburne (A. C.)—*continued.*

2096 **Dolores.**

FIRST SEPARATELY PRINTED EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g., by Riviere. London,* 1867. **£6 10s**

2097 **Dolores.** Another Copy.

F'cap. 8vo, *unbound, as issued. London,* 1867. **£5 5s**

2098 **Dolores.**

Put into Latin Verse by B. H. Hampton Jones (with the original text and the Latin Translation on opposite pages).

8vo, *original wrappers.*

Printed for Private Circulation, 1906. **£3 3s**

This copy belonged to A. C. Swinburne. Inserted is a long and very interesting letter from Hampton Jones to Swinburne, in which he writes:—

"... The gracious kindness of your reception of the first eighty lines of my version of *Dolores* in Latin Elegiacs has emboldened me to send you a complete rendering of the whole poem, which I have had printed for private circulation." Etc.

2099 **Erechtheus:** A Tragedy.

FIRST EDITION. Crown 8vo, *original cloth.*

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2100 **Gathered Songs.**

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FIRST EDITION. 4to, *original parchment covers.*

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2102 **Heptalogia,** or, The Seven against Sense, A Cap with Seven Bells.

FIRST EDITION. Crown 8vo, *original cloth.*

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Swinburne (A. C.)—*continued.*

2103 **The Interpreters.**

The Proof Copy of this Poem, which was first published in the English Illustrated Magazine of October, 1885.

This Proof Copy is printed on two imperial 8vo leaves, the reverse of each being blank, and has two typographical corrections by Swinburne. (*Enclosed in a buckram portfolio*). **£10 10s**

This Proof Pull, made especially for Swinburne, is undoubtedly unique.

2104 **Laus Veneris.**

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London, Moxon & Co., 1866. **£12 12s**

Of excessive rarity, as very few copies were printed, most of which were distributed amongst friends.

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79 pp., post 8vo, *original boards, uncut.*

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2106 **Letters from Algernon Charles Swinburne to T. J. Wise.**

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Presentation Copy from Mr. Wise to Swinburne's friend T. Watts-Dunton.

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Swinburne (A. C.)—*continued.*

2109 **Marino Faliero:** A Tragedy.
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FIRST EDITION. Post 8vo, *original wrappers, uncut.*
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2111 **A Midsummer Holiday,** and other Poems.
FIRST EDITION. Post 8vo, *original cloth.*
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2113 **Notes on Poems and Reviews.**
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FIRST EDITION. 8vo, *original wrappers.*
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213-214, 229-230, 277-278, 285-286, 313-314, 327-328, 337-338. These pages were cancelled by Swinburne owing to typographical errors, and reprinted. Mr. Wise in his Swinburne Bibliography writes :—

> " It is doubtful whether many unaltered copies of the book got into circulation Even with the Moxon title and the corrected leaves the book is by no means common. But an absolutely genuine example, with every leaf excepting N3, in the ORIGINAL STATE, IS OF EXTREME RARITY, AND IS VERY SELDOM TO BE MET WITH."

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Contains verses and sonnets by A. C. Swinburne, in English, French and Greek, pp. 155-172.

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WITH THE AUTHOR'S SIGNATURE.

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Inserted is a highly interesting Autograph Letter (4 pp., 8vo) from the Author, respecting the publication of this edition (and referring to Swinburne and Rossetti).

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Swinburne (A. C.)—*continued.*

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Presentation Copy from the poet A. C. Swinburne with inscription by him on fly-leaf: "Walter Theodore Watts Dunton from Algernon Charles Swinburne, Jan. 3, 1904."

And on p. 249 he has added at foot, in his characteristic writing, two alternative readings of a passage which is mutilated in the original, viz.:—

"On Vesta's holiest Altars, and for odours
Sprinkled with virgin tears like dews to feed in."

Or

"On Vesta's altars, where her virgin's tears
(like holiest odours) sprinkled dews to feed 'em."

2139 **Gosse** (Edmund). **The Life of Algernon Charles Swinburne.**

With 6 illustrations.

Royal 8vo, *original cloth. London*, 1917. **12s 6d**

2140 **A Descriptive Catalogue of First Editions of the Works of Algernon Charles Swinburne,** in the Library of Edward K. Butler; with facsimiles of rare titles and MSS.

8vo, *original boards. Boston, Privately Printed*, 1921. **£1 15s**

Only 65 copies were printed.

2141 **Wise** (Thomas J.). **A Bibliography of the Writings in Prose and Verse of Algernon Charles Swinburne.**

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2142 ——— **A Swinburne Library.** A Catalogue of Printed Books, Manuscripts and Autograph Letters by Algernon Charles Swinburne, collected by Thomas James Wise.

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Swinburne (A. C.)—*continued.*

"THE AGE OF SHAKESPEARE.

2143 **Autograph Manuscript Signed of his "Essay on John Webster,"** published by him in **"The Age of Shakespeare."**

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£185

The complete original manuscript from which the Essay was first printed in "The Nineteenth Century," June, 1886, and afterwards published by Swinburne in "The Age of Shakespeare."

Webster evinced such command of tragic art and intensity as Shakespeare alone among Englishmen has surpassed. Burbage himself acted in Webster's famous plays of "The White Devil" and "The Duchess of Malfi."

Swinburne in the opening of his manuscript classes Shakespeare and Webster together as the greatest of their age.

"There were many poets in the age of Shakespeare who made us think, as we read them, that the characters in their plays could not have spoken more beautifully, more powerfully, more effectively, under the circumstances imagined for the occasion of their utterance: there are only two who make us feel that the words assigned to the creatures of their genius are the very words they must have said, the only words they could have said, the actual words they assuredly did say. Mere literary power, mere poetic beauty, mere charm of passionate or pathetic fancy, we find in varying degrees dispersed among them all alike; but the crowning gift of imagination, the power to make us realise that thus & not otherwise it was, that thus & not otherwise it must have been, was given—except by exceptional fits & starts—to none of the poets of their time but only to Shakespeare & Webster.

"Webster it may be said, was but as it were a limb of Shakespeare; but that limb, it might be replied, was the right arm. 'The Kingly-crowned head, the vigilant eye,' whose empire of thought & whose reach of vision no other man's faculty has ever been found competent to match, are Shakespeare's alone for ever; but the force of hand, the fire of heart, the fervour of pity, the sympathy of passion, not poetic & theatric merely, but actual & immediate, are qualities in which the lesser poet is not less certainly or less unmistakably pre-eminent than the greater. And there is no third to be set beside them: not even if we turn from their contemporaries to Shelley himself. All that Beatrice says in '*The Cenci*' is beautiful & conceivable & admirable: but unless we except her exquisite last words—& even they are more beautiful than inevitable—we shall hardly find what we find in *King Lear & The White Devil, Othello, & The Duchess of Malfy*; the tone of convincing reality, the note, as a critic of our own day might call it, of certitude."

Swinburne (A. C.)—*continued.*

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2144 **Autograph Manuscript an " Essay in Defence of his attitude towards English Literature."**

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Of considerable Shakespearian interest; also dealing with Shelley, Byron, Carlyle, Coleridge, and Wordsworth. The manuscript commences :—

" I have had the honour to be assailed with some vehemence for the disrespect shown in my occasional reference to writers whose ability no rational man could be supposed capable of denying. . . . We may heartily appreciate, we may cordially admire, the literary & personal energies of such writers as Byron & Carlyle : but we must recognise that the man who sees a great poet in the histrionic rhapsodist to whom all great poetry was hateful. . . . I cannot echo the jeer or the lament of Byron, when the finger of his scorn was pointed at Shakespeare, or at Milton, & the utterance of his regret for our barbarous violation of rules observed by such superior poets as Alfieri & Voltaire was intensified by the rage of egotism & influenced by the virulence of envy : I cannot clap or rub my hands with Carlyle over the atrocities inflicted by William of Normandy upon Englishmen, by Nicholas of Russia upon Poles. I am so much a pedant as to prefer Hamlet to Childe Harold, & so much a reactionary as to prefer the teaching of Areopagitica to the teaching of Latter day Pamphlets. . . . I cannot avoid the inference that the critic who places Byron above Shelley & Wordsworth above Coleridge is something not himself, something shall we say definable as a strain of tenderness for unrighteousness in criticism & inconsistent with righteousness in poetry. Be that as it may, the value & authority of Shelley's critical opinion may be gauged by the conclusive evidence of this damning fact—that he could trace no sign of Shakespeare's hand in the style of the Two Noble Kinsmen : a play in which the master's peculiar touch is as unmistakable by any competent reader as it is in Pericles : or, for that matter, as it is in Hamlet. The man who could venture to say ' I do not believe Shakespeare wrote a word of it, is simply out of court as a judge of composition or of style. To acknowledge this is no more inconsistent with appreciation of Shelley's greatness than it is inconsistent with appreciation of another great poet's pre-eminence to recognise that Coleridge was one of the most untrustworthy of verbal critics—that some of the various emendations or suggestions in his notes on the text of Shakespeare & others are on a level with the worst ever proposed by the most presumptuous futility of the most preposterous among commentators." Etc.

The manuscript is evidently the original draft which Swinburne afterwards used in the Preface of his " Miscellanies " in 1886. It is in effect a reply by him to those critics who had received adversely the attitude he had adopted towards the work and opinions by Byron and Carlyle.

JOHN ADDINGTON SYMONDS.

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"The Hon. Roden Noel, as a poet, has never yet received the attention he deserves. This is not altogether the fault of the English public. Mr. Noel's poems are not exactly such as he who runs may read. To be appreciated, they require patient study not only because their thought is often abstruse but also because their expression is not infrequently perplexing. Indeed not another poet of our age, with the exception of Mr. Robert Browning, has added so much verbal and rhythmical difficulty to the difficulty of pregnant meaning and bold speculation. He is what Goethe would have called an incommensurable man, and his work cannot be measured by any common standard or sounded by any average plummet. It is probable that his poems will not receive due recognition until a Noel society has been founded. Then people will discover that an impassioned singer, a philosopher of marked originality, a tender-hearted Christian, and a democrat in the noblest sense of the word, has been appeal- to them in wayward beauty, and varied melody during more than a quarter of a century, almost unheeded.

" 'A Modern Faust' justifies this somewhat audacious prophecy. It is at once the most intelligible and deepest of Mr. Rodin Noel's poems; the purest in style, the widest in scope, the ripest in artistic execution, and the maturist in expression of its author's views. Those, who, like the present writer, have watched Mr. Noel's career with interest and admiration, qualified by grave doubt as to his ultimate attainment of the poet's crown, may stake their critical reputation upon this remarkable performance, and invite an indifferent public to its perusal with confidence that the study it demands will be repaid." Etc., etc.

2166 **Autograph Letter Signed** (with initials) **to Mr. Jackson.**

6 pp., 8vo. *8th January*, 1893. **£6 6s**

Written only three months before his death. Referring to his book " In the Key of Blue," his Endymion sonnet, etc. He continues:—

" . . . I will send you a little privately printed pamphlet wh. contains most of those verses of my adolescence. I think myself that the prose of that early period is far more mature than the verse. If I had not had an awful illness in 1863, wh. weakened my brain, made me nearly blind, & finally ended in being disease, so that I could do absolutely nothing between my 23rd & 30th years. I suppose I should have developed into something much better artistically than I have been." Etc.

ARTHUR SYMONS.

2167 **Amoris Victima.**

FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1897. **£2 2s**

2168 **An Introduction to the Study of Browning.**

FIRST EDITION. Post 8vo, *original cloth.*
London, 1886. **£1 10s**

Symons (Arthur)—*continued.*

2169 **Plays, Acting, and Music.**

Illustrated with numerous portraits.

FIRST EDITION. 8vo, *original cloth, uncut. London,* 1903. **15s**

2170 **Plays, Acting, and Music.** A Book of Theory.

Second Edition. 8vo, *buckram, uncut, t. e. g. London,* 1909. **14s**

Entirely remodelled with many additions, corrections, and changes.

WITH SIGNED MANUSCRIPTS INSERTED.

2171 **Silhouettes.**

Second Edition, revised and enlarged.

8vo, *original cloth, uncut. London,* 1896. **£12 12s**

WITH SIGNATURE OF THE AUTHOR ON FLY-LEAF, AND INSERTED ARE 4PP. OF MSS. POEMS BY HIM, EACH SIGNED.

2172 **William Blake.**

FIRST EDITION. Royal 8vo, *original buckram, uncut, t. e. g. London,* 1907. **£1 10s**

THE AUTOGRAPH MANUSCRIPT OF HIS POEM
ON THE DEATH OF BROWNING.

2173 **Original Autograph Manuscript Signed, commencing "Browning is Dead."**

Written in pencil on 5 pp., small 8vo, and comprising nine verses of four lines each, signed and dated 15th December, 1889.

Newly bound to 4to *size in half morocco, with artistically written title-page, and transcript of the poem inserted.* **£9 10s**

The original manuscript of this fine poem, in memoriam of Robert Browning. It is clearly written in pencil (which has been fixed) and contains many corrections in the text.

" 'Browning is dead.' A nation's grief,
But I too have my right to mourn
Being no otherwise forlorn
Than soldiers who have lost their chief.

. . . . . .

I see the field he won: I see
The alien hosts he put to rout,
But him I see no more: without
The victor what is victory? " Etc.

Symons (Arthur)—*continued.*

2174 **Autograph Manuscript Signed of his Essay entitled " A Note on the Genius of Leonardo da Vinci."**

Contained on 50 pp., sm. 4to and 4to. *June-July*, 1919. **£10 10s**

The original autograph manuscript by Arthur Symons of an appreciatory article on Leonardo da Vinci and his work, with references to Shakespeare, Marlowe, Michelangelo, El Greco Titian, etc.

Together with a typed copy of the essay, signed and dated, with autograph corrections in the text.

2175 **The Original Autograph Manuscript Signed of his Essay entitled " A Note on the Genius of Marlowe."**

Contained on 33 pp., 4to. **£16 16s**

The original manuscript by Symons of an appreciatory article on Marlowe and his works, with references to Shakespeare.

2176 **Hawthorne** (Nathaniel). **The Scarlet Letter:** A Romance.

With a long signed manuscript note on the work in the autograph of Arthur Symons.

2 pp., 12mo, *half calf. London*, 1851. **£2 2s**

2177 **SYNGE** (J. M.). **The Aran Islands.**

With drawings by Jack B. Yeats.

8vo, *original cloth, uncut. Dublin*, 1907. **£1 10s**

2178 ——— **Poems and Translations.**

8vo, *original half buckram binding.*

Cuala Press, Churchtown, Dundrum, 1909. **£3 10s**

Only 250 copies printed.

2179 ——— **The Tinker's Wedding.** A Comedy in Two Acts.

FIRST EDITION. Post 8vo, *original half buckram binding, uncut. Dublin*, 1907. **£3 3s**

SIR RABINDRANATH TAGORE.

2180 **Chitra:** A Play in One Act.
FIRST EDITION. 8vo, *original buckram, uncut.*
London, Published by the India Society, 1913. **£1 10s**
One of 500 copies printed for the India Society, of which only 250 were for sale.

2181 **The Crescent Moon.** Translated from the Original Bengali by the Author.
With 8 illustrations in colour.
FIRST EDITION. Sq. 8vo, *original decorated cloth gilt, t. e. g.*
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FIRST EDITION. Post 8vo, *original cloth, uncut, as issued.*
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FIRST EDITION. Post 8vo, *original cloth, uncut, as issued.*
London, 1916. **8s 6d**

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2185 **The King of the Dark Chamber.** Translated into English by the Author.
FIRST EDITION. Post 8vo, *original cloth. London*, 1914. **5s**

2186 **One Hundred Poems of Kabir.** Translated by Rabindranath Tagore, assisted by Evelyn Underhill.
8vo, *white buckram binding, uncut.*
Published by the India Society, London, 1914. **18s**

2187 **The Post Office.** A Play, translated by Devabrata Mukerjea; with Preface by W. B. Yeats.
Printed in red and black.
FIRST EDITION. 8vo, *original boards.*
The Cuala Press, Churchtown, Dundrum, 1914. **£1 10s**

ORIGINAL MS. OF TALFOURD'S "ION."

2188 **TALFOURD** (Sir T. N., Great Friend of Charles Lamb). **Ion:** A Tragedy.

The Complete Original Manuscript of this famous Play, with the Signed Dedication to Dr. Valpy.

171 pp., very clearly written. 4to, *vellum.* 1835-6. **£10 10s**

"In an interesting preface to the fourth edition Talfourd tells his history as a dramatic author: how his inborn taste for the drama was repressed in his boyhood, when Shakespeare was denied him, and he had to content himself with the 'Sacred Dramas' of Hannah More; how it burst forth on witnessing Kemble's performance of Cato, how he wrought upon his tragedy in the intervals of legal work," &c.—Dict. of National Biography.

ALFRED, LORD TENNYSON.

2189 **The Antechamber.**

THE EXTREMELY RARE PRIVATELY PRINTED FIRST EDITION, *of which only some 20 or 30 copies were issued.*

Small 8vo, *in the original printed wrapper.*

London, Printed for Private Circulation, 1906. **£5 5s**

"The Antechamber," here for the first time printed, is the original form of the well-known Poem "The Gardener's Daughter," The Manuscript from which it has now been printed, is dated October 15, 1834.

THE "TRIAL" EDITION.

2190 **Becket.** A Tragedy.

Crown 8vo (pp. 123), *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t. e. g. London,* 1879. **£85**

With the exception of the "Trial" editions of the Foresters, 1881, The Cup and The Falcon, 1882, and The Promise of May, 1883 (of each of which a single copy only is known to exist), this first privately printed edition of Becket is the rarest of all the author's privately printed plays. Four copies only can at present be recorded.

"In 1879 my father printed the first proofs of his tragedy of Becket, which he had begun in December, 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December, 1884."—Alfred Lord Tennyson. A Memoir. By his Son. London: 1897, Vol. II., p. 193.

William Allingham records in his diary, under the date of August 5, 1880, that Tennyson said to him:

"I gave Irving my 'Thomas à Becket': he said it was magnificent, but it would cost him £3,000 to mount it: he couldn't afford the risk. If well put on the Stage it would act for a time, and it would bring me credit (he said), but it wouldn't pay. He said, 'If you give me something short I'll do it.' So I wrote him a play in two acts, The Cup."

Although the play was written as early as 1879 and printed in that year, it was not published until 1884. A comparison of the text of this private issue with that of the published edition of 1884 shows a large number of variations.

Tennyson (Alfred, Lord)—*continued.*

WITH AUTOGRAPH LETTER.

2191 **Becket.** A Tragedy in a Prologue and Four Acts. As arranged for the Stage by Henry Irving and presented at the Lyceum Theatre on 6th February, 1893.

8vo, *original wrappers.*

London, Macmillan, 1893. (*Preserved in a half morocco case by Riviere*). **£21**

Inserted is an Autograph Letter of Lord Tennyson, 1 page, 8vo, dated from Farringford, Freshwater, Isle of Wight. Feb. 12.

" My Dear Craik,
Kindly send me a Vol. of New Ed. of Foresters with notes, also, remember my stage copy of Becket which I sent to you.
Yrs. ty.
T "

WITH PORTION OF THE ORIGINAL MANUSCRIPT.

2192 **Gareth and Lynette, etc.**

FIRST EDITION. 12mo, *original green cloth, uncut.*

London, 1872. **£16 16s**

Unique Copy. Inserted is a portion of Tennyson's original manuscript of the poem, consisting of 6 lines, commencing :—

" So Gareth all for glory underwent
The sooty yoke of kitchen vassalage;
Ate with young lads his portion by the door,
And couch'd at night with grimy kitchen-knaves.
Sir Launcelot ever spake him pleasantly,
But Kay the seneschal who loved him not."

2193 **Carmen Saeculare,** An Ode, by Alfred Tennyson, D.C.L., Poet Laureate.

Post 8vo, *original wrappers.* Wise No. 158.

London, Printed for Private Distribution, 1887. **£18 18s**

Only a very few copies issued.

2194 **The Death of Oenone;** Akbar's Dream, and other Poems.

F'cap. 8vo., *cloth, uncut. London,* 1892. **5s**

Tennyson (Alfred, Lord)—*continued.*

2195 **Dramatic Works.**

4 vols., 16mo, *original cloth*, 1886. **£18 18s**

Presentation Copy from Tennyson to Theodore Watts Dunton, with inscription in the handwriting of the former, on half-title of Volume I. :—

" Theodore Watts
from
Tennyson,
Xmas, 1886."

2196 **Enoch Arden,** a Drama; founded on Alfred Tennyson's Great Poem, written by Arthur Matthison.

Post 8vo, *original wrappers. New York*, 1869. **10s 6d**

Frederick Locker's copy, with his Autograph, also an Autograph Letter from John Camden Hotten. " Here is a Tennyson curiosity. It will cost you 3s. what I gave for it. I have sent the Poet Laureate one."

TRIAL ISSUE.

2197 **The Falcon.**

THE FIRST TRIAL EDITION. Post 8vo, *wrappers, uncut. London, Printed for the Author*, 1879. **£10 10s**

" This private edition of ' The Falcon ' was evidently prepared by the poet with the greatest possible care and finish."

One of the most interesting results achieved by a study of these early ' Trial-books ' is the insight obtained into the method employed by the Laureate in elaborating his work. Again and again did the Poet correct and revise his lines, and introduce or delete entire passages, sometimes of considerable length, only in the end to cancel or discard his revisions, and finally fix upon the text as it stood in his earliest draft." (Mr. T. J. Wise's Bibliography).

2198 **The Foresters:** Robin Hood and Maid Marian.

FIRST EDITION. F'cap. 8vo, *cloth, uncut. London*, 1892. **5s**

2199 **Helen's Tower, Clandeboye.**

Engraved Title. FIRST EDITION. 4to, *original wrappers, g. e. Privately Printed.* (1861). **£21**

Tennyson contributed to this, the poem :—

" Helen's Tower, here I stand,
Dominant over sea and land," etc.

In 1870 Robert Browning contributed a poem which was inserted in the copies which had not been distributed, and his poem is inserted in the present copy.

Tennyson (Alfred, Lord)—*continued.*

2200 **In Memoriam:** An Index to "In Memoriam."
40 pp., 12mo., *sewn. London*, 1862. **10s 6d**

2201 **The Love Story of "In Memoriam."** Letters from Arthur Hallam to Emily Tennyson.
FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed. Circa 1917. **£7 10s**
Only 25 copies printed by Clement Shorter for distribution among his friends.

AUTHOR'S PRIVATE EDITION.

2202 **The Last Tournament.**
By Alfred Tennyson, D.C.L., Poet Laureate.
F'cap. 8vo, *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t. e. g.*
Strahan and Co., 56, *Ludgate Hill, London*, 1871. **£26**
This little volume is of great rarity. It was printed for circulation among a limited circle of the Author's friends, and in a copy in Mr. Wise's possession the Publisher Strahan, has written the following note:—
"Of this private Edition of the Last Tournament not more than 20 copies were printed."

2203 **Lucretius.**
THE RARE FIRST AND PRIVATELY PRINTED EDITION.
Square post 8vo, *original cloth, uncut.*
Cambridge, Mass., Printed for Private Circulation, 1868. **£6 6s**

2204 **The New Timon and the Poets;** with other omitted Poems.
32 pp., small 8vo, *unbound, as issued.*
Privately Printed. 1876. **£2 10s**
This is the Pirated Edition issued by Herne Shepherd.

2205 **Ode on the Death of the Duke of Wellington.**
FIRST EDITION. 8vo, *original wrappers, uncut.*
London, 1852. **£1 10s**

Tennyson (Alfred, Lord)—*continued.*

2206 **" Ode on the Opening of the Colonial and Indian Exhibition."**

By Lord Tennyson, Poet Laureate.

Tuesday, 4th May, 1886.

London: William Clowes & Sons, Limited, Official Printers and Publishers to the Royal Commission.

4 pp., 4to. *Bound in full levant morocco, by Riviere.*

London, 1886. **£52 10s**

This handsome brochure was produced solely for official purpose, or for the use of the Court, at the Opening Ceremony of the Exhibition, *and is now of the extremest rarity, very few copies having apparently been printed, and fewer still preserved.*—T. J. Wise.

2207 **The Passing of Arthur.**

F'cap. 8vo, *newly bound in half levant morocco, with the original wrappers bound in at end, g. e. London*, 1884. **10s 6d**

2208 **Poems.** 1833.

F'cap. 8vo.

Most handsomely bound by Lortic in full crushed levant morocco super extra, broad gold border on side (Derome style), full gilt back, uncut, t. e. g. 1833. **£21**

A most superb example of Lortic's binding.

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F'cap. 8vo, *red morocco, gilt back, uncut, t. e. g.*

London, 1836. **£1 10s**

Includes Tennyson's " New Year's Eve," also poems by S. T. Coleridge, Wordsworth, Mrs. Hemans, Southey, Barry Cornwall, Byron, W. Howitt, etc.

2210 **Poems.**

FIRST COLLECTED EDITION. 2 vols., f'cap. 8vo, *half morocco, g. e. London, Moxon*, 1842. **£5 5s**

Tennyson (Alfred, Lord)—*continued.*

2211 **Poems.** MDCCCXXX—MDCCCXXXIII.

Sm. square 8vo, *full morocco gilt, t. e. g., by Bedford. Privately Printed*, 1862. **£5 5s**

This was a pirated edition of Tennyson's suppressed poems (taken from the Poems, chiefly Lyrical of 1830, and the Poems of 1833). Its appearance led to legal action being taken by the Author to protest his Copyright. A neatly written MSS. account of these proceedings is bound in at the end of this volume.

2212 **Poems.** MDCCCXXX—MDCCCXXXIII. Another Copy.

Sm. sq. 8vo, *original blue wrappers. Privately Printed*, 1862. **£4 4s**

SIGNED BY TENNYSON.

2213 **Poems.**

Illustrated by Edward Lear.

ONE OF 100 PROOF COPIES PRINTED ON JAPANESE VELLUM PAPER.

4to, *half morocco, uncut, t. e. g., as issued. London*, 1889. **£5 5s**

This Copy is one of those which Tennyson personally signed :—
" At the request of Messrs. Boussod, Valadon & Co. and for the sake of my old friend Edward Lear I sign these hundred proof copies.
Tennyson."

2214 **Poems,** by Two Brothers.

Facsimile of the FIRST EDITION. F'cap. 8vo, *original cloth, uncut. London*, 1893. **£2 2s**

Swinburne's copy, with references in his autograph on fly-leaf.

FIRST TRIAL EDITION.

2215 **The Promise of May.**

THE FIRST TRIAL EDITION. Post 8vo, *original wrappers, uncut. London, Printed for the Author*, 1882. **£10 10s**

This is one of a few copies printed by the Poet for his own use as a Trial Issue, which he was fond of doing with all his dramas.

Tennyson (Alfred, Lord)—*continued.*

2216 **The Sailor Boy.**

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *original wrappers.*

London, Emily Faithfull, 1861. **£31 10s**

One of 25 copies only "for the Author's use."

2217 **A Selection from his Poetical Works.**

With portrait.

Crown 8vo, *original cloth. London, Moxon,* 1865. **£2 2s**

From Arthur Symons' library, with his Autograph on title; also on the first two leaves, in his handwriting, is Swinburne's Parody on Tennyson.

2218 **The Silent Voices.**

By Alfred Lord Tennyson.

London: Macmillan and Co., and New York, 1892.

The Exceedingly Rare Pamphlet of 4 pp., small 8vo, *preserved in buckram case.* **£15 15s**

This pamphlet was issued on October 11th, 1892, the day preceding Tennyson's funeral. The Verses were printed in this manner simply to assure the Copyright, and very few copies were produced.

2219 **The Silent Voices.**

One of the last poems written by Alfred Lord Tennyson. Music by Lady Tennyson. Arranged for four voices for the Funeral of Lord Tennyson, in Westminster Abbey, October 12, 1892, by J. Frederick Bridge, Mus. D.

Printed by Novello, Ewer and Co., 1, *Berners Street, London* (*W.*).

4 pp., 8vo (*last page blank*). (1892). (*Preserved in a buckram portfolio by Riviere*). **£15 15s**

This is one of the Earliest Copies printed, for use of the Singers at the Funeral Service. It differs from the issue mentioned by Mr. Wise in his Bibliography, No. 164, the second line of title reading:—

One of the last Poems,

whereas in the Ordinary Issue this reads—

The latest Poem,

and moreover does *not* carry the words

"*Price threepence.*"

and the Publisher's imprint reads—

Printed by Novello, Ewer and Co., 1, *Berners Street, London* (*W.*),

instead of—

London & New York.

Very few copies were issued in this early state; this is probably the only one extant.

Tennyson (Alfred, Lord)—*continued.*

2220 **To H.R.H. Princess Beatrice.**
On 1 page, 4to, *enclosed in buckram portfolio. July*, 1885. **£10 10s**

"One Hundred Copies were printed, and about Ninety-Seven of these were forwarded to the Queen on July 20th, 1885, three days before the Royal Wedding."—T. J. Wise.

2221 **A Welcome.**
First Issue of First Edition.
F'cap. 8vo, 4 pp., *unbound.*
London, Moxon, 1863. **15s**

2222 **A Welcome.**
Second Issue of First Edition.
F'cap. 8vo, *unbound. London*, 1863. **5s**

2223 **The Window;** or, The Loves of the Wrens.
The Pirated Issue of Herne Shepherd, and issued a year before the appearance of the published edition.
16 pp., post 8vo, *wrappers as issued.* 1867. **£2 10s**

The text of this Pirated Reprint follows precisely that of the original folio edition privately printed at Canford Manor, and includes the Verses printed there and afterwards suppressed.

Mr. Wise in his Tennyson Bibliography adds "the little pamphlet is therefore of much interest, and its pecuniary value much greater than would otherwise have been the case."

Presentation Set.

2224 **Works.**
Library Edition.
6 vols., crown 8vo, *original green cloth.*
London: Strahan and Co., 1872-3. **£25**

PRESENTATION COPY FROM TENNYSON, with inscription on half-title of Volume V.:—

"R. S. Moss
from
A. Tennyson."

In Volume V. is also inserted an Autograph Letter of Tennyson, in which he writes:—

"Have you received The Idylls of The King (V & VI of the Library Ed.). I sent it to you some days ago." Etc.

In Volume II is pasted a signed note from Tennyson to the Publishers, Strahan, listing eleven misprints in the volume, and stating:—

"This last but one is an error of importance to the sense. I have not looked through the 1st part before En . . . & indeed only glanced through the latter. Your reader will see I have no doubt that there are no misprints," etc.

Tennyson (Alfred, Lord)—*continued.*

2225 **Autograph Poem Signed, commencing " Over the Dark World Flies the Wind."**

Comprising 10 lines on 1 page, 4to. N.D. *Circa* 1822-23. **£35**

This poem, which is believed to be unpublished, must have been written at the early age of some 13 or 14 years (the paper is water-marked 1821), and in its construction bears evidence of the youth of the poet.

" Over the dark world flies the wind
And clatters in the sapless trees
From cloud to cloud thro' darkness blind
Swift stars scud over sounding seas.

I muse, I wander from my peace
Bending still the rapid mind
This way and that in search of ease."

The poet signs the poem in full—Alfred Tennyson

"THE PROMISE OF MAY."

2226 **Letter Signed to Henry Cameron.**

1½ pp., 8vo. *Haslemere, October,* 1882. **£6 6s**

Arranging for the production of Tennyson's Play " The Promise of May."

" You and Mrs. Bernard Beere's Company may certainly have my play ' The Promise of May ' to act at Six pounds (£6) a night in London—three pounds (£3) a night in the provinces—four pounds (£4) a night in America as you propose. Of course your Company will have sole right of acting it so long as you continue to play it for at least a month during each year, dating the first year from the day when you first produce it this November—and so on." Etc.

" The Promise of May " was first produced at the Globe Theatre, on November 11th, 1882, under the management of Mrs. Bernard Beere, who took the part of Dora Steer.

Included with the above A.L.S. is a water-colour caricature of Tennyson by " Sem." The poet is represented with a large pen under one arm and a harp on the other.

ON HIS ANCESTRY.

2227 **Letter Signed and Subscribed to Havelock Ellis, Esq.**

2½ pp., 8vo. *Farringford,* 6th *November,* 1889. **£5 5s**

Referring to his descent from the Plantagenets.

" I have myself never made a study of my ancestry, but those who have, tell me that thro' my great grand-mother . . . I am undoubtedly descended from the Plantagenets (Lionel Duke of Clarence & John of Lancaster) and this thro' branches of the Barons d'Eyncourt.

" The Tennysons came from a Danish part of England & I have no doubt that you & others are right in giving them a Danish origin.

" An ancestor of my Mother's a Mr. Fauvel or de Fauvel one of the exiles at the time of the revocation of Nantes is French."

The body of the letter is in the hand of the Poet's wife.

Tennyson (Alfred, Lord)—*continued.*

2228 **Napier** (G. G.). **The Homes and Haunts of Alfred, Lord Tennyson.**

Portrait, 18 *full-page plates and numerous illustrations in the text, printed on Japanese vellum.*

8vo, *half morocco gilt, uncut, t. e. g. Glasgow,* 1892. **£3 3s**

One of 300 copies.

2229 **Waugh** (Arthur). **Alfred Lord Tennyson: A Study of his Life and Work.**

Portrait of Lord Tennyson, and numerous illustrations.

Royal 8vo, *original cloth, uncut. London,* 1892. **£1 5s**

From the Library of A. C. Swinburne, with his Autograph Signature on fly leaf, and his bookplate inside cover.

2230 [**Wise** (T. J.).] **A Bibliography of the Writings of Alfred, Lord Tennyson.**

2 *Portraits and Facsimiles.*

2 vols., 8vo, *original cloth, uncut.*

London, Printed for Private Circulation, 1908. **£9 9s**

PRESENTATION COPY FROM ALFRED, LORD TENNYSON.

2231 **Tennyson** (Charles). **Sonnets and Fugitive Pieces.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

Cambridge, 1830. **£20**

With Autograph Inscription on title: "Walter White from A. Tennyson."

2232 ——— **Sonnets and Fugitive Pieces.**

FIRST EDITION. F'cap. 8vo, *original boards, uncut.*

Cambridge, 1830. **£3 3s**

2233 ——— **Small Tableaux.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

London, 1868. **£4 4s**

Presentation Copy with Signed Autograph Inscription: "To Frederick and Maria Tennyson . . . from their affectionate brother Charles Turner. July the 14th, 1868."

About 1840 Chas. Tennyson took the name of Turner.

W. M. THACKERAY.

2234 **Set of his Christmas Books,** viz.:

Mrs. Perkins's Ball, by Mr. M. A. Titmarsh.

With frontispiece, vignette title and 20 *coloured plates by the Author. London,* 1847.

" Our Street," by Mr. M. A. Titmarsh.

Frontispiece, vignette title and 14 *coloured plates by the Author. London,* 1848.

The History of Samuel Titmarsh and the Great Hoggarty Diamond.

Vignette title and 9 *full-page plates by the Author. London,* 1849.

Doctor Birch and his Young Friends, by Mr. M. A. Titmarsh.

Vignette title and 15 *coloured plates by the Author. London,* 1849.

The Kickleburys on the Rhine.

Vignette title and 14 *coloured plates by the Author. London,* 1850.

Rebecca and Rowena, a Romance upon Romance, by Mr. M. A. Titmarsh.

With vignette title and 8 *coloured plates by R. Doyle. London,* 1850.

The Rose and the Ring; or, the History of Prince Giblio and Prince Bulbo

With 8 *full-page plates and* 48 *woodcuts by the Author. London,* 1855.

Together, ALL FIRST EDITIONS, 7 vols., sq. post 8vo, *uniformly bound by Riviere in full polished calf gilt, g. e.* (4 of the vols. have the original covers bound in at end). *London,* 1847-55 **£52 10s**

2235 **Burlesques.** A Legend of the Rhine: Rebecca and Rowena.

FIRST EDITION. Post 8vo, *original yellow wrappers, uncut. London,* 1856. **£1 1s**

Thackeray (W. M.)—*continued.*

2236 **Damascus and Palmyra;** a Journey to the East, by C. G. Addison.
With 10 *full-page coloured plates descriptive of the residents by W. M. Thackeray.*
FIRST EDITION. 2 vols., 8vo, *original cloth gilt, uncut.*
London, 1838. **£2 10s**

2237 **Doctor Birch and his Young Friends,** by M. A. Titmarsh.
Coloured engraved title and 15 *coloured plates by the Author.*
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With full-page and other illustrations by the Author.
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London, 1843. **£8 8s**

Thackeray (W. M.)—*continued.*

2243 **The Irish Sketch-Book.**

With numerous engravings on wood drawn by the Author. Second Edition. 2 vols., post 8vo, *original cloth, uncut. London*, 1845. **£1 5s**

2244 **L'Abbaye de Penmarc'h,** Mélodrame en Trois Actes, Par MM. Pre Tournemine et Thackeray.

Imperial 8vo, *unbound* (*no wrappers*). 21 pp. *Paris*, 1840. **£3 10s**

This was included by Shepherd in his Thackeray Bibliography, 1880; but it is now supposed that it was not written by W. M., but by his cousin Thomas James Thackeray.

2245 **Loose Sketches.**

Post 8vo, *original buckram, uncut. London*, 1894. **10s**

Only 500 copies of this Edition on Small Paper were printed.

2246 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.

15 pp., 8vo, *unbound as issued, printed for private circulation*, 1859. **£11 11s**

This publication relates to a controversy which arose from an article on Thackeray, written by Yates, which appeared in Town Talk in June, 1858 (No. 225). This article was preceded by a sketch of Dickens which had met with great success. Thackeray feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise, and, he not doing so, his name was dropped from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

The issue with Dickens correctly spelt on page 14.

2247 **The Newcomes.** Memoirs of a most respectable Family, edited by Arthur Pendennis, Esq.

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London, 1853-5. **£27 10s**

Thackeray (W. M.)—*continued.*

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4to, *half leather. London,* 1876. **14s**

2251 **"Our Street,"** by Mr. M. A. Titmarsh.

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(1) Young. Active and Beautiful, the Count des Dragées and Mademoiselle de la Bonbonniere vow to each other an eternal attachment.

(2) They are married, but after several years of union they are neither so slim nor so happy as they were, etc

(3) He has once more become agreeable but for whom? For Mademoiselle de

Thackeray (W. M.): **Photographs from Original Sketches**—*continued.*

Toffy who is staying with her Aunt the neglected and no longer beautiful Mme. Dragées.

(4) Having been aggravated by her husband all day Madame des Dragées writes down her wrongs in her ledger.

(5) Disgusted with the Count's behaviour, his lady steps out on the leads of their apartment . . . and vows that she will cast herself into the street, etc.

(6) Upon thinking better of it, she returned to the sleeping apartment, got into bed and, it is believed, slept well, etc.

2254 **Punch's Pocket Book for 1847.**

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Contains the first issue of Thackeray's "An Eastern Adventure of the Fat Contributor," with an etching by Leech.

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2256 **Rebecca and Rowena,** a Romance upon Romance, by Mr. M. A. Titmarsh.

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2257 **Reminiscences of a London Drawing Room** (Chesham Place, 1849).

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Privately Printed about the year 1860 by the Authoress, Thackeray's Friend, Miss Perry, for presents only. Contains references to Thackeray on almost every page (the original ideas for "Vanity Fair" and "Becky Sharp" are mentioned at page 3). A copy sold at Sotheby's in 1905 for £9.

2258 **The Rose and the Ring;** or, The History of Prince Giglio and Prince Bulbo. A Fire-side Pantomime for Great and Small Children. By Mr. M. A. Titmarsh.

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The Progress to B. A., a Poem, by a member of the University. Cambridge, 1830.
The Individual. Numbers 1 to 15. 1836-37.

THE SNOB and THE GOWNSMAN are among the scarcest of Thackeray items and excessively rare in any state.

The Snob was a weekly undergraduate paper. It ran for 11 numbers the last appearing June 18, 1829. The contributions by Thackeray with two or three exceptions, were never acknowledged by him. One of the exceptions is "To Genevieve" which appears in No. 6., but he is however, further known to have written the Ramsbottom Papers, which first appeared in No. 7 and continued to the end. Also Timbuctoo; a Parody on Tennyson's Poem.

In THE GOWNSMAN he is supposed to have contributed,
Letter from Dorothea Julia Ramsbottom, pp 10-12.
Last paragraph on p. 13.
"I'd be a tadpole," pp. 14-15.
From Anacreon, p. 39.
An Extract from the Diary of the late Thomas Timmins, p. 41.

2267 **The Snob:** A Literary and Scientific Journal: Not Conducted by Members of the University.

Vol. I., Parts 4, 5, and 6 only (pp. 17-34).

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It has been stated that this was privately issued at Oxford by Oscar Wilde to his friends, if so, it would therefore rank as pre-first edition. Stuart Mason, in his Bibliography of Oscar Wilde, however, considers it a pirated edition, the text being taken from Lippincott's Monthly Magazine for July, 1890, and which may have been published in London or Birmingham about 1904.
It is excessively rare. A copy was sold at the Stetson Sale in America, 1920, for $175.00.

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A long letter, asking his correspondent to contribute to a magazine which he proposed to edit; mentioning Lady Dorothy Nevill, Mrs. Francis Jeune, Miss Thackeray, and others as probable contributors.

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Wilde (Oscar)—*continued.*

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4 pp., 4to. *Rydal Mount, 29th April,* 1840. **£10 10s**

An interesting letter with concluding portion written on envelope addressed to Merewether.

Among other matters he refers to the impossibility of writing his brother's Memoirs, and incidentally mentions some interesting facts concerning his own life.

" . . . . My undertaking . . . to write my Brother's Memoir, is a thing impossible. Such a work could not be in hands so likely to disappoint the public as mine. It would be expected I should have much to say of him, a knowledge of which could not have come to me, but as his Brother. Now as I grievously lament we have had very, very little personal intercourse . I am between 4 and 5 years his Senior, which separated us, as it could not but do, as Boys; we having lost our Parents when we were children. I left Col. before he came thither and I saw nothing of him during the Vacations. Many years of my life were afterwards spent in rambling about the Continent & in residences in different parts of England, so that we seldom met, & only for a very short time during many years. When he was at Bocking, as you know, I paid him a visit, and he has twice been in this Country; except what might be gained from these & our own short visits at Cambridge (during which however, he was always so much occupied in his Study or other avocations, that I had little communication with him there). I am unacquainted with his pursuits & mode of life—in short I have none of that knowledge which would be looked for in a Brother writing his life. Besides it must be borne in mind that I have entered my 71st year, and therefore in course of nature he will outlive me. As Mr. Watson, who I know is acquainted with, & has sympathized in all his views & undertakings, for substantial reasons declines the office of his Biographer, it will naturally devolve upon one of his Sons, from whom I trust it may be expected. Materials furnished me by others, to which you advert, could not supply these deficiences, especially as they would relate to Professional engagement, studies, & proceedings which lie in a Walk so far apart from my own. I could not enter into the spirit of those materials, as one of his co-operators & co-adjutors." Etc.

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W. B. Yeats,
July 11, 1905.

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